WOLVERINE

#62

DAVID ANTHONY KRAFT'S

COMICS INTERVIEW

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COMICS INTERVIEW

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"It won't happen here." I've heard that statement hundreds, maybe thousands, of times from many, many different people. I usually hear it during discussions of books such as *1984* and the "it" referred to usually concerns a government that represses freedom, encourages its citizens to keep tabs on each other and report any deviations from the "norm" to some government agency, and other such things only done by totalitarian governments. "It" is never, ever something *our* government would do.

Think again.

Just a few weeks ago I read a report concerning a phone line in Washington, DC. This phone line wasn't one you'd call for pizza, to place a bet with your bookie, even to have "phone sex." No, this line is for reporting your fellow citizens.

Specifically, it is intended for members of the armed services to report fellow members if they receive phone calls from people with "foreign accents" or anything else that might cause one to be suspicious about that person's true allegiances. Interestingly enough, more civilians are calling that number than serviceman — far more! Calls are received daily from civilians trying to report their fellow citizens.

What message is this sending to the government? With such popular support, how long will it be before the government sets up just such a number for civilians? How long will it be before federal agents start knocking on the doors of people who have been reported by their "patriotic" neighbors?

I certainly hope I'm overreacting to this but I fear I'm not. Freedom is something that must be guarded at all times, protected from those who want to impose *their* form of "freedom" upon us all. Quite frankly, I fear far too many of those people are already in positions of power, either in the government or some place where they have the ear of the people (**Pat Robertson** is someone who wanted both positions).

It's very easy to pass off something like this phone line as a minor incident that has nothing to do with anyone not in the service. It's very easy to watch small freedoms disappear and say you didn't use that freedom anyway. It's very easy to label those who scream and shout over every little loss of freedom as paranoid, as alarmists, or as agitators simply looking to stir up trouble. And it's very hard to envision the chain of events that could lead from something such as this phone line to something resembling the government in *1984*.

But the chain is there.

And lost freedoms are rarely regained.

—Henry Vogel

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"Wolverine, who without a doubt is our #1 single hero."

BOB HARRAS

DWIGHT JON ZIMMERMAN: *I'm talking with Bob Harras, editor of WOLVERINE, and in the office as well is Daryl Edelman.*

BOB HARRAS: Young Daryl.

DARYL EDELMAN: In deference to my age.

DWIGHT: *Bob, Wolverine's popularity has really been strong for quite a few years, why wait till now for the WOLVERINE book?*

BOB: That's a good question! *(Laughter.)* I guess because Chris now feels he has stories to tell about Wolverine on his own that he was always a little bit reluctant to tell before.

DWIGHT: *Chris has said we're going to see Wolverine unleashed, in the respect that hanging around the X-Men he's been a little bit more restrained. Is this going to run afoul of the Comics Code?*

BOB: No, no no. Basically *unleashed* is being interpreted incorrectly, he's not going to become slice'n'dice man. He's too restrained for that right now, he's been with the X-Men a little bit too much. What it means is that he's going to be on his own so we're going to see a little bit of a different side of the Wolverine, more of the Wolverine that used to be before the X-Men, but there is the X-Men influence on him as well. I'll stop him from going too far. He's not going to be a murderer. He'll be a man on his own, a man who likes hanging out in bars, a man who likes getting into good fights. He's not going to be worried about what Storm would say about this barroom brawl he's just gotten in, but it's definitely not going to be, "Wolverine's in his own book — hey, let's kill a million people!" We're just going to explore him a little more intently.

DWIGHT: *John Buscema's input on WOLVERINE, what are his feelings about it?*

BOB: He is really really enjoying it, he really is. He's doing fantastic work on it. He says he likes the book, he likes the whole atmosphere, because it's *not* your basic superhero comic book. I'm not putting that down or anything, but it's *different!* It's definitely change of pace. What we're striving for is more like a TERRY AND THE PIRATES kind of thing, that type feeling, but instead of Terry Lee we have a guy who has claws that can pop out of his hands. And John

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"He's not going to become slice'n'dice man."

VITAL STATISTICS

Name: Bob Harras
Born: 11 January 1959 — Queens, NY
Occupation: Writer and Editor at Marvel
First Real Editorial Responsibilities: When I became Ralph Macchio's assistant, helping him. He shared his responsibility, it wasn't any one thing.
Comic Has Not Worked On But Would Really Like To: SUB-MARINER, I would love to do that, I've always loved that character. And he's a mutant so he's mine, all mine! *(Laughter.)*
Character Most Hates: Wow, do I hate any character? I can't think of any.
Character Had Most Fun Killing Off In NICK FURY VS. S.H.I.E.L.D.: I guess it was the Gaffer, who I really killed off off panel. Mark Gruenwald couldn't believe I did it.
Most Annoying Continuity Question: The basic, When is (fill in the plotline) from X-MEN (issue number) going to be resolved? And the answer to that is hopefully real soon.

is really into that, John *really* enjoys it! He likes the atmosphere, he likes the mood, and he really does seem to enjoy doing this.

DWIGHT: *This brings up a point; now we all know how incredibly popular costumed superheroes have been —*

BOB: Right, right.

DWIGHT: *There's been this incredible lock on the industry.*

BOB: That's true.

DWIGHT: *Is WOLVERINE kind of like a way of breaking out of that mold? Granted, Wolverine is a superhero, but I understand there aren't really going to be costumed villains running around, or there are going to be a few but it'll be downplayed.*

BOB: Right, and Wolverine himself will not appear in his traditional Wolverine costume, he'll be in a dark outfit or civilian clothes. There will be *some* costumes,

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"I do not want the ole 22-page comic to disappear."

Silver Samurai appears in the first few issues — I would assume he would be called a costumed villain — but it will be downplayed. What we're striving for, really, is the mood and the intrigue. I guess you could say it's a little bit of a gamble, I hadn't considered it that until now. I think it's a *neat* story, we're doing some *neat* things, and, well, if we're doing a gamble — *(pounds desk hard!)* — then let's do it right! (I don't want to come off like an idiot boss.)

DWIGHT: *Well, you're taking one of the strongest characters.*

BOB: Right, and if I'm not mistaken in the original **Frank Miller** mini-series with Chris he wasn't in costume a lot, was he? Well, he didn't have his mask on, I remember that. So I think that was the breaking ground, we're just following up on that. You know, the costume wouldn't fit the mood we're striving for, that's his X-Men uniform.

DWIGHT: *And also you've set up this thing in X-MEN where everyone thinks they're dead.*

BOB: Yeah, yeah, it would be *foolish* to have him go out in his Wolverine costume, and he's anything but a fool.

DWIGHT: *Now there's this whole little locale that's been set up —*

BOB: Yeah, Madripoor.

DWIGHT: *How much of Wolverine's personal life will we be seeing?*

BOB: You mean?

DWIGHT: *His past, associates that we've never encountered.*

BOB: There might be *some* of that, we don't really have anything planned right now about it. Basically we're dealing in the first few issues, maybe in the first year, about Wolverine setting up a new life outside the X-Men, and there's *something* about this place that attracts him. Now that he has Gateway he can just disappear and spend a few hours or a few days in this place and not really worry too much about getting back. He will be meeting up with people from his past, I think that's a natural, but right now I think he's so intrigued by this place and meeting new people that we're really building up his present, rather than saying here's something from his past. But we'll get into that. And *since* we're going to be seeing him build new friendships I would say that presumably we will be seeing a little bit more of Wolverine's personal life. *(Phone break.)*

DWIGHT: *Wolverine has also been guest-starring a lot In a number of books. How difficult is it for you, the editor of WOLVERINE and X-MEN, to maintain the character's integrity?*

BOB: Now *that* is difficult. I've gotten plots across my desk in which Wolverine is a sadistic killer. Wolverine has ended a few lives in the past but he is *not* a bloodthirsty maniac. I mean he does have a berserker fury that we've seen before, he does kind of go wild, but he's not a man who'll just go out and decide to kill a guy. Unfortunately I've gotten some plots like that. Wolverine is a very tough character to handle. Yes, he's mean and nasty, but he's not the Punisher just like the Punisher is not Wolverine. It's very *tough* sometimes to see where the lines blur.

I think that's actually what makes the character interesting, people *don't* know where the lines blur. *I*, don't know sometimes where the lines blur, sometimes I think even *Chris* doesn't know where the lines blur. So there is a problem when there is a lot of plots with Wolverine in them, you do worry about the character staying *in* character. That's something I have to pay attention to.

DWIGHT: *How does it feel to be editor of Marvel's most popular books?*

BOB: It feels strange. It feels weird when you think about it. But when you don't think about it they're just books you enjoy working on. If you think, "Wow, X-MEN is the #1 book, WOLVERINE's gonna be way up there!" then you think, "Okay, they've hired the wrong guy for this." *(Laughter.)* But you don't think about it too much. I mean I enjoy the characters so *that's* what I really think about. So it's not on my mind — you've made me nervous now, Dwight. *(Mock panic whisper with hand clutching chest.)* "My God, my God!" *(Laughter.)*

DWIGHT: *Bob, you've worked with some incredibly talented artists, among them John Buscema, Walt Simonson, Art Adams, Rick Leonardi, the list goes on and on.*

BOB: We've got a lot of good people, we really do.

DWIGHT: *Do you find yourself sometimes in the position where you actually have too many people — you know, like everybody coming in and wanting to do —*

BOB: *No*, never never! There's *never* enough people! *(Laughter.)* Actually, no. I mean people do come in with ideas, but because we work with the best in the business they're usually all very busy so they go, "Well, we'll get to this someday." It's nice to hope that we'll get to everything that we want to do, but I would never say we have like drawers full of things to come. I wish we could.

DWIGHT: *Does it rather spoil you as an editor to be working with such great talents?*

BOB: Yes, yes, definitely, definitely. I think, though, even like from the beginning, when I first worked with **Ralph Macchio**, I worked with **John Buscema** and I worked with **John Bolton**, so from way back then I was working with the better people. I always wanted my books, even when I was an assistant with Ralph, to have a very nice look, so it's very nice to be working with people and when the book comes in you say, "Yes, I like the way this book looks." It's just a nice nice feeling. And that happens to come with the X-books, they tend to draw the more talented people, you know.

DWIGHT: *Sometimes those people tend to be a little bit late.*

BOB: Yes, yes.

DWIGHT: *But we won't go into that.*

BOB: Let's be honest and say a *lot* late, okay. *(Laughter.)* You've got some of the freshest books on the stands with the X-books.

DWIGHT: *It comes in, it goes out.*

BOB: Yeah, you're reading something that was in this office about three weeks before, which is amazing. But sometimes you have to wait for that. Sometimes the best creative people, you have to rush them somewhat, you know that, you have to watch the schedule, but you also have to wait them out, *I* feel. You have to wait to the last possible moment to get the best. That's dancing with the deadline doom, I personally think sometimes it's really

"Instead of Terry Lee we have a guy who has claws that can

worth it, most times.

DWIGHT: *How come there hasn't been another X-MEN graphic novel?*

BOB: That's a good question. First of all, of course, Chris has been incredibly busy lately. It's trying to get the right people together at the right time. It's, again, people have the ideas but it's a matter of getting to them. Chris does now have the germs of an idea for one which sounds very intriguing, and he's going to start working on it. We don't have an artist picked out at this point, but *hopefully* it will be out like by January of 1990. That does sound like an incredibly long time from now, but it'll probably be here before we know it.

DWIGHT: *Well, that depends on which side of the schedule you're standing on.*

BOB: Right, definitely. But basically the reason why there has been so little, like, X-MEN or NEW MUTANTS or X-FACTOR graphic novels is that there's such a limited amount of time, you know, and limited manpower. And they're tough to do, but we'll try to get at least X-MEN out some time in the next year.

DWIGHT: *What would you do if Chris Claremont walked in and said he was off THE X-MEN?*

BOB: These are tough questions, Dwight. That is almost an unrealistic question, I can't even contemplate Chris doing that. I think if he did I'd have a nervous breakdown. *(Laughter.)*

DARYL: You and the sales people.

BOB: Yeah, definitely! I think there'd be *shock!* Honestly . . . I think I would maybe then ask **Weezie Simonson** to take over THE X-MEN, to tell the truth. But that just seems like just . . . well, I should prepare myself, I guess, for that possibili-

pop out of his hands. John (Buscema) really enjoys it!"

ty. There would be shock but then I would start shopping around to try and get who I would consider the best to carry on Chris's tradition.

DARYL: Of course every free-lancer would be *thrilled* to have the possibility —

BOB: That's true, that's true. But maybe not, because Chris would be a tough act to follow. He really would. When Frank left DAREDEVIL the first time they had a hard time finding somebody to fill his shoes because people were worried they'd be compared to him. You know, rightly or wrongly they *would* have been compared, so there's that nervousness. So I think if Chris did leave THE X-MEN there would be a lot of people who would *want* to take it, but I think they would be very very nervous. I mean you're following over a dozen years of one man's creativity —

DWIGHT: *Such a dominating imprint.*

BOB: Yeah, really, it's amazing. So, like I said, I think Weezie would be my first choice, but I don't think they'd be pounding on my door, you know.

DWIGHT: *Has John Byrne ever approached you and asked to do an X-Men story?*

BOB: You know I talked to John today on the phone. John is doing an X-FACTOR fill-in. He *really* has great affection for the older characters, the original X-Men, so he's going to do an inventory story using the original characters. So I'm excited about that. He *almost* agreed to do the CLASSIC X-MEN covers when **Art Adams** bowed out, but WEST COAST AVENGERS came up. That would have been really nice. John is more than welcome, if he has

TALK IS CHEAP, BUB. YOU WANT TO HIDE—
—TAKE IT! IF YOU CAN!
MY NAME'S LOGAN— BUT MOST PEOPLE KNOW ME AS WOLVERINE.
I'M THE BEST THERE IS AT WHAT I DO.

"I've gotten plots in which Wolverine is a sadistic

any ideas and it works, you know. Hey, I *like* his stuff! Daryl *hates* it.

DARYL: I hate everything. *(Laughter.)*

DWIGHT: *Would you like to do another project with Bill Sienkiewicz, like have him come back for instance on THE NEW MUTANTS?*

BOB: I'd *love* to work with Bill. Bill was one of the people I worked with when I was assistant editor, he did the DAZZLER covers. You know, I'd love for Bill to do maybe an X-MEN graphic novel or something like that. Bill's really into painting now, I would think that would be where he would want to go himself. If he had time I think he'd love to do it, he's now doing the STRAY TOASTERS thing for Epic. But any time he wants to he can just ring me up and we'll go do it, you know. We'll definitely do it. Same thing with **Barry Windsor-Smith** and all those people. But they're all busy. Barry's working on that series for **Terry Kavanagh**, the WEAPON X thing.

DWIGHT: *Speaking of Terry Kavanagh, the MARVEL COMICS PRESENTS book that he edits, I'd just like to ask what you think of that magazine, your impression of it?*

BOB: It's better than ACTION COMICS. I *like* it. I like the fact, on a personal level,

that we start off with Wolverine, who without a doubt is our #1 single hero up there with Spider-Man, but what I like *also* is that while we draw you in with Wolverine we have *other* secondary characters — not secondary but the ones that have been seen a little less often of late — who I think are equally fascinating, like Master of Kung-Fu and the Man-Thing. I think that's neat. I think that's

killer. He's mean & nasty, but he's not the Punisher."

a nice way to handle it, that you do have the lead feature with a very popular character and then you expose some readers who may have *just* picked up the book for Wolverine, or whoever runs in the spotlight next, to our lesser known characters.

You show them that there are other characters out there who are interesting and who have great storylines. And, you know, we're giving an opportunity for maybe some lesser known artists, or some artists who are just coming back to Marvel after awhile, to experiment and have some fun. So I like it! I think writing eight-page stories is incredibly tough, though.

DWIGHT: *It's tricky. Having done a bunch of them, it's tricky.*

BOB: Yeah. Eight pages, they go like *that!* So I know it's incredibly tough for Terry. You know, to do a comic book every two weeks for the rest of your life is a frightening thought, though.

DWIGHT: *It makes you wonder how the British are able to do it once a week.*

BOB: Yeah, I actually do wonder about that. I don't know, maybe they have a harder work ethic. I can't *believe* that.

DWIGHT: *Fewer titles perhaps? Larger staff?*

BOB: Do they have a larger staff? I wouldn't think so. They definitely have fewer titles. But that is amazing to me. But we're doing it and we'll see how it goes. It seems to be doing pretty well.

DWIGHT: *Would you like to see a Superman/X-Men story?*

BOB: That would be fun. You know, if the right people came up with the right story. It's not *high* on my priority list but, you know, I think it would be a nice little thing for people to have. I thought the X-Men/Teen Titans thing from five or six years ago was a nice little book, a nice little package, beautiful. If we did something along those lines I would be more than happy with it. But again it's not something that I lie wide awake at night going, "Gosh, Superman and the X-Men!"

DWIGHT: *There's too many other things to do.*

BOB: Yeah, really, with the X-Men by themselves, and with X-Factor and the New Mutants as well. There's so much you can do with those characters they just seem to bubble along on their own little merry way, you know. SUPERMAN/X-MEN would be like the icing on the cake, it would be something a little *special* thing.

DWIGHT: *What was it like when X-MEN went to a twice a month schedule?*

BOB: Well, I inherited that. **Ann Nocenti** was handling that and then when she left staff I took over and the first plot was in on that. That was nerve wracking. I handled a bi-weekly when I handled SPELLBOUND, which I believe was Marvel's first bi-weekly, but that was *much* easier because that book had already been done primarily well before, so it was just sending them out well completed every two weeks. That's the way it should be done. Getting books finished every two weeks is hectic, and there were times when it was frantic, because if a page comes in a day late, you know, it just hit you twice as hard. When it ended, though — now we're back on a monthly schedule — you miss it.

But next summer it's going to be X-MEN and WOLVERINE both bi-weekly, so we should have a lot of fun in here again next summer. I guess I'll be taking vacation in the winter, you know. *(Laughter.)* I would say I enjoyed the bi-weekly thing, though, because it was challenging. It wasn't good for my *stomach*, but it was challenging. And I think we did some nice stuff, I think it came out very well. **Marc Silvestri** and

Jon Bogdanove (pencils) and Al Williamson (inks) from X-TERMINATORS #1.

Stan Lee PRESENTS:
INVASION OF THE BABY-SNATCHERS
WHO DARES TO STAN-RACK THE MYSTERIOUS MASTERS FROM THE STYGIAN DEPTHS OF LIMBO?
WHAT IS THIS BABBLE OF SWORDS ...AND MYSTIC-DIMENSIONAL DOHICKEYS?
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INKED BY AL WILLIAMSON
LETTERED BY JOE ROSEN
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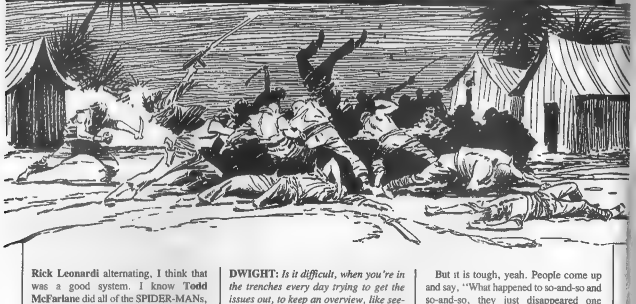
"SUPERMAN/X-MEN would be like the icing on the cake."



Rick Leonardi alternating, I think that was a good system. I know **Todd McFarlane** did all of the SPIDER-MANs, my hat's off to him, that was amazing to me.

DWIGHT: *He had to give up inking.*

BOB: Yeah, but still that's amazing. And I think that's a nice thing to do. I think everyone tried with the bi-weeklies this year not to slide in fill-ins, you know what I'm saying. Everybody tried to present nice little stories that continued through the summer.

DWIGHT: *And keeping everything in continuity.*

BOB: Yeah, so it wasn't a cheat, like we're going bi-weekly but we're going to have single stories every time. I *much* preferred what we all tried to do, which was continue as if we just sped up our publication schedule, which we did. I think it was darn nice of us. A little bit crazy but — *(Laughter.)*

DWIGHT: *Well, you've seen the X-MEN cartoon pilot?*

BOB: Yes, yes.

DWIGHT: *What was your reaction to it?*

BOB: Yes, yes.

DWIGHT: *Would you want it on tape?* (Laughter.)

BOB: I thought it was nice, the animation was okay, but to be perfectly honest I didn't think it caught — this may sound pretentious and pompous — the depth of the book. It seemed to be more like a well done Saturday morning cartoon show. I'm sure the people who work on Saturday morning cartoon shows are screaming, but I think the book has a lot more to it — but then again I like the written word. For what it was I liked it, but it doesn't compare to the book. The book is much more enjoyable and the characters are more real.

DWIGHT: *Is it difficult, when you're in the trenches every day trying to get the issues out, to keep an overview, like seeing down the road to next year?*

BOB: Yeah, I think it is, I think sometimes you do lose perspective. Sometimes you send the book out and read it a few months later and say, "Wow, this character wasn't introduced properly," but when you were in the office getting it out it all seemed fine. So with that removal you do see the mistakes — everybody makes mistakes — and that's important. But what I do do, and I do so well, is that with *all* of my free-lancers, with everyone, I ask for timelines for their general overview for, say, the next year, where they want the book to go, where they want some characters to be at the end of some certain time. I think that's really very handy, you refer back to it. It keeps us on line so we don't go too far afield and we don't leave some plotlines dangling.

I did that originally with **Peter David** on THE HULK and I thought that really worked well. **Louise Simonson** sends me timelines constantly. I think timelines are nice to have, we have an entire folder of timelines. On INFERNO alone we have like 20 pages of where each character's going to be, because on something like INFERNO you can lose track of a character very easily. *(Phone break.)* Here's an original timeline, it's a visual, the original INFERNO schematic, as I called it, which kind of proved to everybody we needed timelines. But yes, it is tough. At one time **Chris Claremont** and I were in a meeting and we came up, just off the top of our heads, with about 70 X-MEN characters, including Freedom Force and other people who have popped up. You can loose a few of them if you're not careful.

But it is tough, yeah. People come up and say, "What happened to so-and-so and so-and-so, they just disappeared one day?" So that *is* tough, and that's why I think timelines *do* come in handy, so you can remember to deal with these things, and they help you build up to these events. It's a guide, it's a nice guide to have, and it works.

DWIGHT: *You wrote a very popular S.H.I.E.L.D. limited series.*

BOB: Surprising, isn't it! *(Laughter.)*

DWIGHT: *NICK FURY VS. S.H.I.E.L.D.*

BOB: Right.

DWIGHT: *This was something that was in the works for quite a few years, though.*

BOB: About four years off and on, I didn't sit there and write for four years.

DWIGHT: *What was your initial response when you got the final go on it and then you had to go back and look at that stuff you had written so long ago?*

BOB: That was tough, that really was tough, because first of all I was very reluctant to do it in the first place. **Mark Gruenwald** wanted me to do it, Mark really pushed me to do it, he thought I could do a good job, and I'm grateful to him for that. But I was very very reluctant to do it, and so going *back* was a little strange. It was frightening in a way, after four years it was finally going to be done, and there was definitely nervousness. But I got into it again and I started, you know, following up — I had kept my notes all those years — and I actually started pushing things I really wanted to do. It became easier in the end, I really enjoyed doing it, and I'm *very* happy, to put it mildly, about the fact that it is selling.

DWIGHT: *Switching from the original format, which was going to be —*

BOB: A basic comic book.

"John (Byrne) is doing an X-FACTOR fill-in."

DWIGHT: *— to the graphic album limited series, did that influence the way you were writing?*

BOB: Yeah, it definitely did. Originally I was very nervous about it going to the bookshelf format, you know — *(Phone break.)* That was a lot of pressure, I believe it was the first bookshelf format from Marvel, I'm not sure. I like to find things to get nervous about, so that was something I got nervous about. But it did open up the last few issues. I mean you've got 47 pages or 46 pages to do a story and there's no ads, you just say things like, "Oh, I've got *all* this room to play in!" I think in issue #5, where Paul and I did the ascension call, it was just basically people flying up into heaven, and I thought that worked better in that format than it would have done in a newsstand comic. In direct sales you can do things on a little bit more broad scale, but definitely when it went to the bookshelf format it changed my way of thinking; and hopefully it will all work out in the end, we'll see.

DWIGHT: *Sales seem to be going strongly.*

BOB: Sales have been going up a lot! I'm very happy about that, *surprised* and happy!

DWIGHT: *Any plans to write something else?*

BOB: Well, what's going on *now* is they are going to be starting a new S.H.I.E.L.D. series right off the bat, I'm already late on the first plot. *(Laughter.)*

DARYL: Definitely Marvel.

BOB: Right. Apparently **Jim Galton** saw the sales figures and sent a memo down and recommended we continue the series, so yeah it is *exactly* like Marvel. So I believe sometime next winter another series will start up with S.H.I.E.L.D., but

The X-Men + X-Factor + The New Mutants = INFERNO!

I don't know exactly what the format will be or anything like that. But yeah, it seems to have clicked and maybe I'll be writing another one. And I'm a notoriously *slow* writer, so we'll see how it goes.

And I do think, going back to what you said before, that I've gotten much better from the first ones. The first issue *was* rather wordy, and I do tend to be a wordy writer. I think when you're a beginner you *do* write more because you think, "I'm being paid to write, I *have* to write!" You learn as you go along to write the minimum amount that still gets the message across, I think that's something *everybody* learns. Almost every beginning writer overwrites.

DWIGHT: *Well, there is a skill that you have to learn in comic books because the word balloons may seem like real conversation but it really isn't.*

BOB: No, it's not. It's like a reporter is standing there going, "Whoa, there's Pepper Potts, Tony Stark's executive secretary, and his right hand man, Happy Hogan," which is *not* dialogue really, but

Wolverine "Logan" teams-up with Havok (the mini-series).

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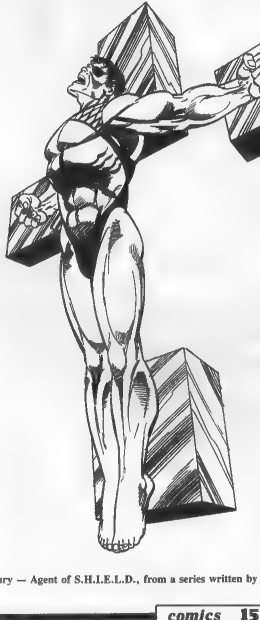
"I don't see it (comics) as being my life forever."

is what you have to do in comic books. Maybe it's a little more sophisticated than that, but still there are some things we *have* to do so that readers *know*. It's like writing for radio, along those lines even though we are a visual medium.

DWIGHT: *Where do you think comics will be in the next five years?*

BOB: Hm. To be *really* honest, I *hope* they're not too much different than they are now. I mean I kinda like comics, you know. I like the mainstream line. I have, on a personal level, some problems with excessive violence and excessive sex like I've seen in some books. I tend to think and maintain that comic books are mainly for a certain age group. I mean I read them when I was young and I read them when I was older, too, but I think young kids do pick them up and your main thing is to entertain and enthrall them. I *hope* that's what we're still doing.

And I don't think you entertain, again primarily as a personal viewpoint, by showing a lot of blood and by showing a lot of gore. You just bring them into this world, you know, and you bring them into the characters' lives. When I was young my main thing, as much as who Spider-Man was going to battle, was what was happening in Peter Parker's life. So I *hope* they don't change too much. Maybe



Fury — Agent of S.H.I.E.L.D., from a series written by Mr. Harras.

experiment with different formats, as we're doing now with bookshelf formats, but in a way I kind of really do not want the old 22-page comic to disappear, and I don't see any signs that it will. But I've been surprised before.

DWIGHT: *The price will probably go up.*

BOB: The price will *probably* go up and we'll have to make *some* changes, I would think.

DWIGHT: *After all X-MEN is now —*

BOB: It's $1.00. All of the titles I edit are $1.00 except WOLVERINE which I *think* is $1.25, but that's on different paper. So people can call me crazy but that's what I want. *(Knocks on desk.)*

DWIGHT: *I'm running out of questions.* (Laughter.) *But the interview's going very well.*

BOB: WOLVERINE's going to be great. Really, we just got a plot in this morning that I thought was really really nice. He's got some nice villains and, again, it's really moody. It's a mood piece, it has a nice sense of place, and I think that's nice to have in a book. So I'm very happy with that. And it is true, when people really like working on a book that tends, more often than not, to like slip over and the readers get that.

It's like **Todd MacFarlane** on SPIDER-MAN. Todd *always* wanted to do SPIDER-MAN, he used to tell me that was his dream. His enthusiasm I think is one of the reasons why SPIDER-MAN is now really zooming up there. And you take Chris and Weezie, they're both enthusiastic. Chris, of course, they're his characters, they're his *babies*. So I think that's all very important. That sets a really really good book apart from, you know, where someone's just going through the motions issue after issue.

DWIGHT: *Well, where can Bob Harras go from here?*

BOB: You sound like my mother. *(Laughter.)* I enjoy doing this.

DWIGHT: *Let me rephrase that.*

BOB: Okay.

DWIGHT: *Do you feel that you have reached the pinnacle of your career, or that this is actually a step? A* tremendous *boost, but nonetheless still a step.*

BOB: Oh, definitely. I enjoy this a lot, I enjoy Marvel, I enjoy comics, I enjoy editing, but it would depress the hell out of me to think I'm going to be doing this the rest of my life, it's just not the way I think. I've been here six years, which amazes me sometimes, but it's nice now and I could be here a while longer. But I don't see it as being my life forever, that this is the pinnacle. I don't want to peak yet!

"There's nothing to it, it didn't

JOHN BUSCEMA

John Buscema's powerful pencils from WOLVERINE.

John Buscema's work has been enjoyed practically by everyone who has ever read a Marvel comic, and yet for some reason he doesn't enjoy the particular distinction of being a fan favorite. Oh, he has fans, and his successes have been just as spectacular as those of others, but let's be honest, he isn't

All materials/artwork © 1988 Marvel Entertainment Group, Inc., unless otherwise noted

take any imagination on my part."

often ranked up with the Jack Kirbys, Milton Caniffs, Will Eisners, Wally Woods and so on. Perhaps with his work on WOLVERINE this will change; but you know what, I don't think he considers it all that important. If there is one adjective that applies to his years of material, one word which describes any John Buscema panel you care to point out, it is adroit, meaning skillful and clever, the product of resourcefulness. John Buscema may not be a fan favorite, he may never be, but he is and always shall be something more — he is a professional favorite . . .

DARREL L. BOATZ: *You said you're a fan of billiards, what did you think of THE COLOR OF MONEY?*

JOHN BUSCEMA: I liked THE HUSTLER better, *much* better. I thought it was a better story. THE COLOR OF MONEY was a little ridiculous, and a little redundant, too. It wasn't too bad, but THE HUSTLER was a masterpiece! In THE COLOR OF MONEY the story seemed without a point, they didn't know where the hell they were going to go, it seemed to be just in limbo. But THE HUSTLER *moved* from the very beginning to the very end, there was a point to the whole thing. That's the feeling I got.

DARREL: *Well, John, WOLVERINE is what everyone wants to hear about. How did you get on WOLVERINE?*

JOHN: Well actually I dropped one of the books I was working on, FANTASTIC FOUR, and I told the studio I was available for something else. They decided they were going to come up with a WOLVERINE book and they gave it to me.

DARREL: *Just like that? It's just that Wolverine is such a popular character, I can imagine a lot of people would have been vying for that job.*

JOHN: I guess so. But it's a funny thing, I wasn't even *aware* of the character — I mean I had no idea Wolverine was so popular — and when they offered it to me I was sort of hesitant because I didn't really know what kind of character it was.

VITAL STATISTICS

Name: John Buscema
Born: 11 December 1927 — New York
Occupation: Artist
Education: I went to the High School of Music and Art, majored in art there, and I had about a year and a half at the Pratt Institute
Credits: Oh, my gosh. *(Laughter.)* CONAN; SILVER SURFER; THE AVENGERS; FANTASTIC FOUR; THOR; SPIDER-MAN; THE HULK. I've done almost every book at **Marvel**, the old ones. Now I'm working on THE AVENGERS and WOLVERINE
Pet Peeves: I have so many of them you wouldn't have space to list them all! *(Laughter.)*
Favorite Pastime: I love chess and good music — I say good, I mean classical — and good comedy movies, and I *love* billiards, I love watching the champs
Favorite Marvel Costume: I would have to say **Conan**. *(Laughter.)*

"He's not the type of guy you try

Compare for yourselves, Buscema's pencils (here)...

But I've been happy working on it because of the plots I've been getting from **Chris Claremont** are *very* interesting.

DARREL: *Is this the first time you've worked with Chris?*

JOHN: Oh, no, we've worked together *occasionally*, on an occasional book. I couldn't remember exactly what books or when, but we did work together on one or two books.

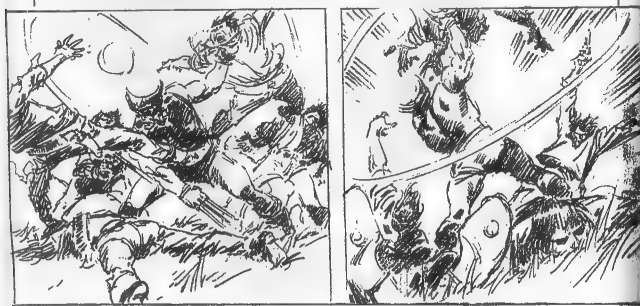
DARREL: *But you hadn't really done any of the mutant books —*

JOHN: Oh, yes! I did a book with the character Magik, I did a couple of those with Chris.

DARREL: *Well, you said you like the plots you've been getting, what kind of stories are coming down the pipeline to you?*

JOHN: Well, it's *not* your run of the mill stuff. The *locale* is different, we're in the Far East, and that makes it very interesting for me. I've been trying to accumulate enough information on that area, you know, on the architecture and the transportation, boats and what have you, to really give it authenticity. I *love* the stories. It's adventure, you know, slam bang and all that, but the fact that it takes place in a different part of the world and in different circumstances and different situations makes it very interesting. It's something new for *me*, anyway, and I'm enjoying it immensely.

DARREL: *And it's taking place in the Far East on a made up island, I understand.*



to put something over on, no way!"

I'M AN X-MAN.
MUTANTS LIKE ME, BAND OF SUPER-HEROES. GOOD PEOPLE. IDEALISTS. DREAMERS--FOREVER LOOKING FOR THE BEST IN OTHERS.
WITH THEM, KILLING IS A LAST RESORT.

...and the beautiful ebony inks of Mr. Al Williamson (here).

I've heard this is supposed to be kind of a takeoff on Singapore.

JOHN: Yes, it's called Madripoor.

DARREL: *And also that Wolverine never appears in his Wolverine costume.*

JOHN: We have a different costume, a black suit, and he doesn't have a hood but he paints his face in sort of a mask. Basically he's all in black so he sort of gets lost in the shadows

DARREL: *Did you design this costume?*

JOHN: Well, yes, in a way I did. Chris more or less wanted this type of costume and it was fairly simple. It's a basic, what would you call it, one of those tight fitting —

DARREL: *Like a body suit.*

JOHN: A body suit, right. There's nothing to it, it didn't take any imagination on my part to draw it out. *(Laughter.)* He's got bare arms and that's about it, very simple.

DARREL: *Since you weren't all that familiar with the character beforehand what did you do when the book was assigned, like did you try to become familiar with the character?*

JOHN: Yes, I talked to Chris about it. You know, he *knows* the character, I figured I'd go right to the source and ask what type of guy he was; was he tall, short, broad, whatever. I was looking through the books and in some he looked kind of tall, in some he looked short, so I wasn't sure *exactly* what kind of physical character he was supposed to be. So I

"Some people have an attitude, like, 'I have 40

called Chris and he filled me in on quite a bit on what type of character he is and what makes him tick and what ticks him off. *(Laughter.)* And things like that.

DARREL: *Did he get into his personality — well, what makes him tick, I guess he did. Wolverine is a somewhat violent character.*

JOHN: Right.

DARREL: *Did that give you any hesitation for taking the book?*

JOHN: No. No, that doesn't bother me at all. In fact if you want to talk about violence, the CONAN books were *always* pretty violent! *(Laughter.)*

DARREL: *Yeah, that's true. Well, what can you tell us about what we can expect in the future from WOLVERINE?*

JOHN: As far as that goes the best guy to talk to would be **Chris Claremont** because he's the guy that plots the future, he knows what's going to be happening several books down the line. I just get the scripts and work on them.

DARREL: *I was also wondering what kind of input you have on the books, plot-wise, storywise?*

JOHN: Plotwise, storywise, no input at all because this is all new to me. Maybe if I were working on it for a couple of *years* I might have some opinions or whatever, but right now I'm just *learning* about it. I'm still *groping*, I'm still feeling my way with the character and the stories. I think it's very *interesting*. It's a new direction for me. Right now I'm not exactly ecstatic with what I'm doing, and I hope that I get closer to what I feel the character should be and the whole thing, the drawing, the layouts and everything. I hope it gets closer to what I have in *mind*. You know, you always fall short of what you want to do.

DARREL: *Yeah, I know the feeling.*

JOHN: Sure, we all do. I imagine if I worked on it for ten years I'd still fall short of what I wanted. I think I've got a way to go yet, but I don't see any problems. One of the things I find — and Chris mentioned this — is there's a pretty close parallel between Wolverine and Conan; you know, the viciousness, the power, the mood, all of that. I had that in CONAN so I shouldn't have any problems with that in WOLVERINE.

DARREL: *So whenever your unfamiliarity comes in you kind of have that to fall back on?*

JOHN: No, not really fall back on, what I developed for CONAN was for CONAN. But if I'm on a book long enough I can develop a certain *feel* for the work, and I think it comes across to the reader. So I should be able to develop on WOLVERINE like I did on CONAN.

DARREL: *Do you do anything special in drawing WOLVERINE to convey mood or a sense of character?*

JOHN: Well, not really. I don't know. I try to get that sinister *feel* about him, you know. He's a very rugged guy, he's the type of guy you don't underestimate. He's not the type of guy you think you'll try to put something over on, no way! He *dominates* as soon as he walks into an area. So these are the things, those *feelings*, that I want to get into the drawings.

DARREL: *Well, I'd like to switch topics now, I understand you've done a new SILVER SURFER book with Stan.*

JOHN: Yes, yes. Well actually the book was ongoing for quite a time, I had plotted it with **Tom DeFalco,** and . . . I'm trying to think of exactly when Stan came into it . . . gee, I don't remember. Anyway, yeah, I did do a book with Stan, a graphic novel.

DARREL: *And it's going to be a hardback?*

JOHN: Yes, that's what they tell me. *(Laughter.)*

DARREL: *And I understand it's completely done in splash pages.*

JOHN: Right.

DARREL: *How do you tell a story completely in splash pages?*

JOHN: Not too easily. *(Laughter.)* Well, I read what Stan did, he wrote the whole thing and he tied it together. I found it kind of tough, having the continuity from page to page was kind of difficult. I wasn't *comfortable* with it, I'll put it that way. It was a new approach, something I had seen someone else do — **Walt Simonson** did a THOR book that way — and I thought I would enjoy doing something like that. But it wasn't as much fun as I thought it would be

DARREL: *Yeah, it would be hard to draw a scene out for very long.*

JOHN: Yeah, you *have* to cut everything short. There are interesting areas that you just want to prolong but you *can't* because you're limited, all you have is 64 panels a story. That's not really much! In a regular 22-page book you have an average of six panels to a page, something like 200 panels to tell a story, so here you're telling a story in less than *half* the amount of space.

years in the business, who the hell are you.'"

Pencil's from Marvel's MAGIK mini-series (1985).

DARREL: *And because they're splash panels they're supposed to be all that much better anyway.*

JOHN: Right. But the transition from page to page pulls together very well with the dialogue and the copy.

DARREL: *What kind of story is it?*

JOHN: Oh, nothing spectacular, just Galactus, Mephisto and the Silver Surfer, three minor characters. *(Laughter.)* I really don't want to expand on that, wouldn't want to spoil the book for people, and I don't think anything more really has to be said.

DARREL: *Well, the other book you're doing now is AVENGERS. I understand there's a* big *transition coming up?*

JOHN: Oh, yeah!

DARREL: *Reed and Sue are going to be joining the team?*

JOHN: I beg your pardon.

DARREL: *Reed and Sue Richards from the Fantastic Four?*

JOHN: Where did you hear that?

DARREL: *I just read it in COMICS BUYER'S GUIDE.*

JOHN: Oh, okay; yes, it's true. *(Laughter.)* I'm always afraid to say things because then the writer gets after me, or the editor will say, "Why the hell did you tell 'em that!" *(Laughter.)*

DARREL: *Well, it was in CBG, front page. How did that come about?*

JOHN: I really don't know, you'd have to talk to **Walt Simonson.** He negotiated with the writer who is doing THE FANTASTIC FOUR, they worked out some sort of a deal where he could borrow these two characters for awhile. I have no idea what the situation is, though.

DARREL: *That kind of shocked me when I read that, I never thought of them going anywhere but back to the Fantastic Four.*

JOHN: Well, I'll tell you, that's one of the reasons why I dropped THE FANTASTIC FOUR, because I wasn't that happy with the direction the book was taking. I'm very happy to have them in THE AVENGERS, in fact I think Mr. Fantastic is one of the most interesting characters

"I've worked with guys who are younger than my children."

More of the same (Buscema/Williamson).

in comics. I love the guy, I love the way he *moves*, I love everything about him. Why would they want to get rid of him in THE FANTASTIC FOUR? I could never understand it.

DARREL: *I couldn't understand that either, really, because I always thought of Reed as the mainstay of the book.*

JOHN: Absolutely. I mean you have four very interesting characters in THE FANTASTIC FOUR, they're *really* top-notch characters, *very* interesting! Why the hell are you going to break them up! What are you going to substitute? These two characters, I could see it with Sue, she's not as interesting, but Reed is absolutely essential. THE FANTASTIC FOUR without him is *not* THE FANTASTIC FOUR.

DARREL: *Yeah. Even Sue, she's kind of the balance between the other three characters.*

JOHN: I guess so, you could look at it that way. I was never impressed with her because . . .

DARREL: *Well, it's not much of a power.*

JOHN: Yeah, but not only that, for some reason I have never come across an interesting female character *except* Red Sonja. I think all of the other women in comics are just about as *bland* as mashed potatoes, you know. *(Laughter.)* I don't know *why*, they *can* be exciting, but I haven't seen any.

DARREL: *Well, there's a theory that most of the guys writing comics really can't write women characters.*

JOHN: That's possible. But why was Red Sonja so exciting? To *me* she was very exciting.

DARREL: *Yeah, I loved the original run of her book.*

JOHN: It always seemed to me that there was something very dynamic about her that came across in the book, maybe the

"Why was Red Sonja so exciting? To me she was very exciting."

way **Frank Thorne** did it. He did a bang up job on that book.

DARREL: *Well, you've been at Marvel for —*

JOHN: A long time.

DARREL: *Yeah, and you've worked with a lot of people in that time, and a lot of young guys and a lot of old hands. Do you find yourself working differently with people younger than yourself than you would with people that have been around awhile?*

JOHN: No, no. You mean as far as I've been in the business over 40 years and I'm working with someone who's only 32 years old? That doesn't bother me. There are *some* people who have an attitude problem, you know, like, "I have 40 years in the business and who the hell are you, you've not even been *alive* as long as I've been in the business." But that doesn't bother me. I've worked with guys who are younger than my children.

DARREL: *I wasn't really thinking in terms of age so much, more along the lines of newcomers versus established professionals.*

JOHN: Well, if Marvel hires them it means that they feel they're competent, and I'll go along with whoever they hire. What *does* annoy me, and it doesn't matter whether they're young *or* old, newcomers *or* old-timers, is if they're incompetent, if they don't know what the hell they're doing. *This* annoys me, it will drive me up the wall. I've worked with people who have had many many years of experience but don't know from a hole in the wall, and this can drive me nuts.

DARREL: *And unfortunately there are going to be that type of people in just about any type of business.*

JOHN: Yeah. They're working and I don't know how . . . Well, I've seen a lot of incompetent people that have been around for many many years, and they're not doing their jobs. I don't know why or *how* they've managed to *keep* their jobs, but eventually people wise up and get rid of them. I've run across a lot of these people and — well, I shouldn't say a lot because most people in the business are competent and do a good job. But there are some people who are incompetent, people who aren't doing their jobs, and they get away with it. This can really drive me to distraction.

I'm not saying I'm putting out the greatest work in the world, but I *am* trying to earn a living. If I'm *fighting* someone, if he's not helping me to earn a living, I can't survive. I've got to get rid of the guy or I've got to leave. And it has nothing to do with age or experience. I've worked with young people who are very

John's version of R.E.H.'s RED SONJA (early 80s).

"I'm still groping, I'm still feeling my way with the character."

Photo: Bob Keenan

"What I developed for CONAN was for CONAN."

sensitive, very intelligent, do a damn good job. I'm working with a couple of guys right now who are terrific, they're *young!* In fact everybody I'm working with right now is half my age, maybe even less, but they're doing a bang up job. And I've worked with some guys and — I won't say who they are, if they're young or old or what — but I don't even know how they got into the damn business! *(Laughter.)*

DARREL: *I understand you also teach.*

JOHN: I *did* for awhile, I had a class in New York City. It was very gratifying but it was a lot of work. I live about 60 miles away from the city, it was very difficult to get into the city so I had to give it up. It was too much of a hassle after a day's work to drive into the city and teach and then come back.

DARREL: *That's a shame you had to give that up. What did you concentrate on in your teaching?*

JOHN: It was a basic course actually, in drawing, starting off with perspective and working our way up to figures and then putting it all together, trying to tell a story. I'd work a little bit on designing the page, then action, everything that comprises drawing a comic book.

DARREL: *Any special observations on dynamics or —*

JOHN: What do you mean special observations?

DARREL: *You know, like some people seem to have a tendency to . . . like in a fight scene you would get a certain action from one artist where from another artist you would get a certain other action for the same scene.*

JOHN: Right.

DARREL: *That kind of tells you what those different artists think is important, whether it's the full body figure or the point of action, where the blow is striking or after the blow has been struck or whatever. Which would you go for in that situation?*

JOHN: Well, I don't know if you're familiar with the book Stan and I have out by Simon and Schuster, have you seen that, HOW TO DRAW THE MARVEL WAY?

DARREL: *Oh, yeah, I've seen it but it's been awhile.*

JOHN: Well that more or less will give you an idea of what I feel comic-book storytelling is about, in fact that whole book was *based* on my art course. Well, it wasn't in any school, it was more of a workshop, really. So if you get ahold of that book it will tell you exactly what we did.

In fact that very same point that you brought up is *covered* in the action section in the book, and you'll see what I mean by action. It's pretty crystal clear. There's one set of drawings where I have this one figure sort of moving from the beginning to the end of a punch, and it *shows* which group of figures are the interesting ones, and which aren't. It's like one of those photographic things, like when they take pictures of people swinging a golf club and you can see it broken down from addressing the ball all the way through the follow up. I did that with the punching. So that would explain it better than I could just in a brief talk. *(Laughter.)*

DARREL: *So everybody reading this should go out and buy your book.*

JOHN: Well, you don't have to *buy* it, if you know someone who has it borrow it. It's much clearer there, because this is a visual thing and if you want to explain visual things the best way to do it is by visually doing it. *(Laughter.)*

DARREL: *That's true. Since comics is a visual medium it is hard to express some things in just words.*

JOHN: Well, I'm not a writer, I express myself better with art.

DARREL: *Yeah. You seem to have like a real delicate line in your work — no,*

Conan © 1986 Howard Entertain M E G., Inc.

Two days worth of the CONAN newspaper strip (without balloons).

"The important thing in comics is to have tremendous impact."

Production work for the original CONAN movie.

not delicate . . . It's like no matter how recent or how far back you go, a John Buscema piece kind of always has this real precise line in it. How did that come about?

JOHN: Well, I don't thunk you mean my *line* because the line changes from inker to inker. I think what you mean is the way the figure *moves*, the positions of the figure. Is that what you mean?

DARREL: *Yeah, it's something I can't really pin down that just always seems to be there somewhere.*

JOHN: Yeah, it's a subtle thing I like to do. I guess everyone develops a certain way of presenting the figure, I am very conscious of how the figure moves. I *don't* do as much as I want to because comics, the medium itself, doesn't lend itself to subtlety. I wish I could do even *more* than I do. But I'm very aware of how people *move*, how people walk, how they sit, how they stand, how they turn their heads. These are the things I *love* drawing, these are the things that appeal to me. The action of a figure, when I say the action of a figure I don't mean the figure running or jumping or going through a wall or breaking the door down. To me any movement of the figure is action, and I *love* the dynamics of the figure in motion; I think that's the most enjoyable thing in the world. The most enjoyable thing to *me* is to draw the figure in different positions, I love it.

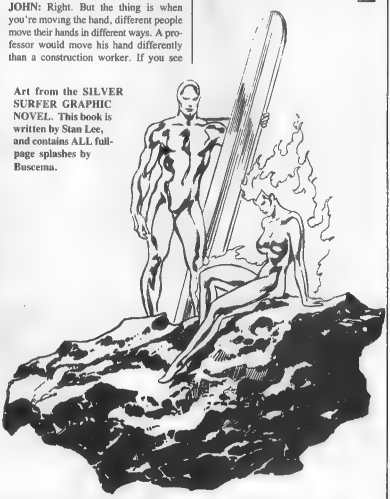
DARREL: *I think I understand what you're saying; like moving the hand, it's such an intricate mechanism that it can be really fascinating.*

JOHN: Right. But the thing is when you're moving the hand, different people move their hands in different ways. A professor would move his hand differently than a construction worker. If you see someone talking about something, trying to convey an idea or whatever, someone who does manual labor moves his hands *differently* from the way a doctor or professor or lawyer moves his hands.

DARREL: *So, if you would have one recommendation for young kids wanting to go into art it would be to watch the people around them, how they do different things?*

JOHN: Well, yeah, I think that's important for an artist, but it's not the be all and end all as far as comics because the comics medium, like I said, doesn't lend itself to subtlety. Comics is a slam bang blam bash *explosive* type thing, you know, so if you don't have these subtleties in your drawing it's not going to be missed. The important thing in comics is to have tremendous impact, it's the action stuff that really makes the story, not the subtlety. A lot of the artists in comics today don't seem to be *aware* of subtlety, and it doesn't matter. *I* like to put it in, if I can get it in.

Art from the SILVER SURFER GRAPHIC NOVEL. This book is written by Stan Lee, and contains ALL full-page splashes by Buscema.



Conan (film work) © 1977 Edward R. Pressman Productions

THE FANTAGAPHICS 500 COMPLETE CATALOGUE: WINTER 1988/89

On the next 15 pages, you will find a listing of all the comics, books and magazines published by Fantagraphics Books that are still in print . . .all five hundred of them.

Ever since we founded Fantagraphics Books close to a decade ago, we've felt very strongly that comics–if they have any value at all–should remain available to new readers without being submitted to usurious back-issue prices or manufactured scarcity. This ideal of comics as lasting artifacts rather than eccentric, perishable "collector's items" would have been considered laughable a mere 15 years ago. It looks like times have caught up with us.

With only a few exceptions, we've succeeded in keeping most of the work we've published in print. As certain popular titles have sold out their earliest issues (*Love and Rockets, Neat Stuff, Usagi Yojimbo*) we've made this material available again in book collections. When our book collections have sold out, we've published second or third editions. As a result, 90% of the work we've ever published is available here and now–straight from us.

We believe that the resultant selection of comics, books, and magazines is by far the strongest line offered by any American publisher–and that anyone who takes the time to leaf through the catalogue is guaranteed to stop at least a couple of times, discovering a publication he or someone he knows would want to read and enjoy.

Recent entries in this catalogue (releases from September through December) are marked with a bullet. If you just peruse the catalogue looking for bullets, you're sure to find a wealth of fascinating new projects; on the other hand, if you read the whole catalogue carefully, you may be surprised to discover that some titles are still available–or, indeed, that they were published by Fantagraphics Books in the first place.

Happy browsing!

Gary Groth and Kim Thompson
Publishers, FANTAGRAPHICS BOOKS

***Adventures of Captain Jack* #9.** This issue of Mike Kazaleh's charming and poignant funny-animal SF comedy features the pool game to end all pool games, and the conclusion of the storyline. **M $2.00 (JAC-09)**

***Adventures of Captain Jack* #10.** Back in Detroit, the Glass Onion crew starts looking for a way to pay the bills. **M $2.00 (JAC-10)**

***Adventures of Captain Jack* #11.** The Detroit mob is brought into play. **M $2.00 (JAC-11)**

● ***Adventures of Captain Jack* #12.** A few revelations, and the group splits up for good. **M $2.00 (JAC-12)**

● ***Adventures of Mr. Pyridine* #1.** Mahendra (*Prime Cuts*) Singh's polymorphously perverse hero indulges in murder, torture, and worse in dreamlike landscapes. If David Lynch had directed the movie version of *Little Nemo in Slumberland* from designs by Milo Manara, it might have looked like this. **M $2.50 (PYRI-1)**

***Amazing Heroes* #4.** Frank Miller speaks on writing and drawing *Daredevil* and provides a new cover. Note: All issues through #18 carry the *Star Wars* and *Star Hawks* strips, while *Star Wars* continues through #59. **$1.95 (AH-004)**

***Amazing Heroes* #5.** Bruce Jones talks about cover-featured Ka-Zar, Dillio's classic Spider-Man. **$1.95 (AH-005)**

***Amazing Heroes* #6.** A Bill Sienkiewicz cover painting of Moon Knight leads into an examination of the series, plus a history of the Doom Patrol. **$1.95 (AH-006)**

***Amazing Heroes* #7.** Gil Kane talks about the Micronauts and does the cover, plus a history of the T.H.U.N.D.E.R. Agents. **$1.95 (AH-007)**

***Amazing Heroes* #9.** Scott Shaw! cover of Captain Carrot, plus a hero history of Captain Atom. **$1.95 (AH-009)**

***Amazing Heroes* #10.** A history of the Metal Men; Terry Austin cover; Denys Cowen interviewed **$1.95 (AH-010)**

***Amazing Heroes* #11.** Horror issue: A preview of DC's *Night Force*, history of Swamp Thing, and the Warren Magazines. **$1.95 (AH-011)**

***Amazing Heroes* #12.** Paul Smith's first major interview, with a Smith X-Men cover, Shang-Chi history **$1.95 (AH-012)**

***Amazing Heroes* #13.** A special look at *Star Wars* in the comics, with a long chapter of the strip and a Kevin Nowlan cover. Plus a Thor history **$2.50 (AH-013)**

***Amazing Heroes* #14.** *Camelot 3000* previewed with unpublished Brian Bolland cover; Captain Marvel history, collecting Spider-Man cheap. **$1.95 (AH-014)**

***Amazing Heroes* #15.** Keith Giffen interviewed, the conclusion of the Captain Marvel history, and a Legion cover. **$1.95 (AH-015)**

***Amazing Heroes* #16.** First look at the New Mutants, with a Bob McLeod cover; a history of Green Arrow. **$1.95 (AH-016)**

***Amazing Heroes* #17.** A look at Wolverine and the Marvel killers; a history of Supergirl, with a Kevin Nowlan cover. **$1.95 (AH-017)**

***Amazing Heroes* #18.** Behind the scenes of *Nexus*, with a Rude painted cover; plus the Supergirl history. **$1.95 (AH-018)**

***Amazing Heroes* #19.** A look at the *E-Man* revival, with an outrageous interview and a Joe Staton cover **$1.95 (AH-019)**

***Amazing Heroes* #20.** *Amethyst* is cover featured; interview with Fred Hembeck. **$1.95 (AH-020)**

***Amazing Heroes* #23.** This is a really dull issue. **$1.95 (AH-023)**

***Amazing Heroes* #24.** A preview of *DNAgents*, plus a Gil Kane cover gallery and the women in Daredevil's life. **$1.95 (AH-024)**

***Amazing Heroes* #25.** A huge, in-depth interview with Frank Miller on *Ronin*, with a cover done especially for *AH*, modernizing Wonder Woman. **$2.50 (AH-025)**

***Amazing Heroes* #26.** Gray Morrow's *Edge of Chaos* is previewed, plus a history of Nick Fury. **$1.95 (AH-026)**

***Amazing Heroes* #27.** The first of several Batman issues. Mike W. Barr on Batman, a Jim Aparo cover, and a history of the Batman of Earth-2. **$1.95 (AH-027)**

***Amazing Heroes* #28.** A Gil Kane cover kicks off a *Sword of the Atom* issue; history of the original Atom. **$1.95 (AH-028)**

***Amazing Heroes* #29.** A preview of *American Flagg!*, with rare art and a special cover. Also, Valentino's checklist of DC imaginary tales. **$1.95 (AH-029)**

***Amazing Heroes* #30.** A look behind DC's puzzling *Thriller*. **$1.95 (AH-030)**

***Amazing Heroes* #31.** A full episode of *Star Hawks*, previews of *Star Raiders* and *Star Trek*, and an interview with ST artist Tom Sutton **$2.50 (AH-031)**

***Amazing Heroes* #32.** Somerset Holmes previewed, plus a history of Dr. Doom. **$1.95 (AH-032)**

***Amazing Heroes* #33.** Behind the scenes of *Mars* comic, Doom history, and Blacks in comics. **$1.95 (AH-033)**

***Amazing Heroes* #34.** Cover featured preview of Joe Kubert's never-published *Redeemer*—a collector's item of sorts! Plus a history of Enemy Ace. **$1.95 (AH-034)**

***Amazing Heroes* #35.** Dan Jurgens interviewed; Kevin Nowlan illustrates a cover to go with the Inferior Five history. **$1.95 (AH-035)**

***Amazing Heroes* #36.** A guide to the DC Universe: Roy Thomas on *Infinity Inc.*, and more. **$1.95 (AH-036)**

***Amazing Heroes* #37.** The Rocketeer blasts off with a Dave Stevens interview; plus Dwight R. Decker's fantasy novella "Skyborne" begins. **$1.95 (AH-037)**

***Amazing Heroes* #38.** Wendy and Richard Pini are interviewed, plus a history of Nova. **$1.95 (AH-038)**

***Amazing Heroes* #39.** The very first *Preview Special* issue—and some of these books still haven't come out! **$3.50 (AH-039)**

***Amazing Heroes* #40.** Another loser series previewed: *Sun-Runners*. Plus Iron Man history. **$1.95 (AH-040)**

***Amazing Heroes* #41.** Special All-Superman issue: rare Wayne Boring cover and interview, plus Supes on the big screen, and an article on kryptonite. **$1.95 (AH-041)**

***Amazing Heroes* #42.** Aardvark-Vanaheim issue, with a Sim/Saba/Quagmire cover jam, an interview with Josh Quagmire, and more. **$1.95 (AH-042)**

***Amazing Heroes* #43.** A look back at Warlock with a Willie Blyberg cover, plus "Skyborne" ends **$1.95 (AH-043)**

***Amazing Heroes* #44.** Frank Cirocco and Terry Austin collaborate on an *Alien Legion* cover, plus Harlan Ellison on writing *Daredevil*. **$1.95 (AH-044)**

***Amazing Heroes* #45.** Ace cover artist Ed Hannigan is interviewed, and contributes a dazzling cover; plus Sherlock Holmes in the comics. **$1.95 (AH-045)**

***Amazing Heroes* #46.** A preview of Marvel's *Power Pack*, and an article on DC's hardcover/softcover plan (remember that?). **$1.95 (AH-046)**

***Amazing Heroes* #47.** A Jack Kirby cover of the *New Gods*, plus a history of Son of Satan. **$1.95 (AH-047)**

***Amazing Heroes* #48.** Behind the scenes of *Mister X*, with a Jaime Hernandez cover. Also, an article on the Bizarros. **$1.95 (AH-048)**

***Amazing Heroes* #49.** A preview of *Dalgoda*, plus a look at the married super-heroes. **$1.95 (AH-049)**

***Amazing Heroes* #51.** Continuity Comics previewed, with a Michael Golden cover. Plus, the history of the Atomic Knights. **$1.95 (AH-051)**

***Amazing Heroes* #52.** A Brian Bolland Judge Dredd cover starts off a "Brit Invasion" issue, with histories of Dredd and Captain Britain, a guide to British fanzines, and more **$1.95 (AH-052)**

***Amazing Heroes* #53.** Bill Willingham speaks on *The Elementals*, plus *Mr. Monster*, and a packed mailbag about Harlan Ellison **$1.95 (AH-053)**

***Amazing Heroes* #55.** Bill Sienkiewicz is interviewed, and provides a cover of Wolverine picking his teeth. Double-sized issue also includes the conclusion of the complete history of the X-Men. **$4.50 (AH-055)**

***Amazing Heroes* #56.** Special all-girls issue, with a Kevin Nowlan cover Wonder Woman, Carol Danvers (Ms. Marvel), and behind the scenes of the Supergirl movie. **$1.95 (AH-056)**

***Amazing Heroes* #57.** Mike Kaluta provides a cover for a preview of his *Starstruck* comic, plus a history of Power Man and Iron Fist. **$1.95 (AH-057)**

***Amazing Heroes* #58.** Mike Baron speaks on the return of Nexus and the Badger; plus a short but potent interview with Alan Moore and a history of the Secret Six. **$1.95 (AH-058)**

***Amazing Heroes* #59.** *Secret Wars* previewed, plus a hero history of Pegnus, Robot Fighter. **$1.95 (AH-059)**

***Amazing Heroes* #60.** A preview of four Bill Mantlo series is the occasion for a five-way jam cover by Leonardi, Pollina, Mignola, Gordon, and Austin; plus the history of Sgt. Rock **$1.95 (AH-060)**

***Amazing Heroes* #61.** A preview of *Groo the Wanderer*, with an original Sergio Aragones cover. Plus the Silver Surfer history continues. **$1.95 (AH-061)**

***Amazing Heroes* #62.** The second Preview Special, with an original cover by Jaime Hernandez, and listings for over 250 comics. Plus lots of exclusive art previews, and more. **$4.50 (AH-062)**

***Amazing Heroes* #63.** Backstage with *The Masked Man*, and the ten best comics of 1984 revealed **$1 95 (AH-063)**

***Amazing Heroes* #64.** A look at the revamped Moon Knight, with a Chris Warner cover; plus a brief interview with Mark Evanier. **$1.95 (AH-064)**

***Amazing Heroes* #65.** A striking John Bolton cover of *Black Dragon*, plus information on Solomon Kane, the history of Conan, and more. **$3.50 (AH-065)**

***Amazing Heroes* #66.** *Crisis on Infinite Earths* previewed, with a George Perez cover. Also, a history of Dracula **$1.95 (AH-066)**

***Amazing Heroes* #67.** *Secret Wars II* previewed, plus *Star Trek* in the comics, and an interview with Neal Adams. **$1.95 (AH-067)**

***Amazing Heroes* #68.** Special April Fool's issue, with a Keith Giffen *Ambush Bug* cover, a preview of the Bug, an interview with Donald Simpson, and an insane news column. **$1.95 (AH-068)**

***Amazing Heroes* #69.** Frank Miller previews *Elektra* and *Dark Knight* with exclusive art, an interview, and a cover. Plus a history of the Phantom Stranger, and the final *Star Hawks* episode **$1.95 (AH-069)**

***Amazing Heroes* #70.** The Squadron Supreme invades, plus a directory to Plastic Man and a history of *Brave and Bold*. **$1.95 (AH-070)**

***Amazing Heroes* #72.** A look at *West Coast Avengers*, histories of Man-Bat and Hawkeye. **$1.95 (AH-072)**

***Amazing Heroes* #73.** A preview of *The Eternals*, plus a hero history of same. **$2.95 (AH-073)**

***Amazing Heroes* #74.** A preview of *Futurians*, plus a goodbye to Supergirl **$1.95 (AH-074)**

***Amazing Heroes* #75.** A long chat with Chris Claremont, behind the scenes at Comico's *Robotech* comics, and a history of The Punisher **$2.95 (AH-075)**

***Amazing Heroes* #76.** The Hulk/Alpha Flight switchover in creative teams includes a John Byrne/Mike Mignola cover. Also, a history of Lois Lane. **$2.25 (AH-076)**

***Amazing Heroes* #77.** Behind the scenes of Mr Monster, with a Swamp Thing/Mr. Monster team-up by Steve Bissette, John Totleben, Michael T Gilbert, and Bill Loebs; plus a history of Deadman **$2.25 (AH-077)**

***Amazing Heroes* #78.** Inside the Outsiders (to coin a phrase), plus an interview with Denis Kitchen and part one of the Justice League history. **$2.25 (AH-078)**

***Amazing Heroes* #79.** Part two of the JLA history, a portfolio of Carol Lay's work, and the genesis of *DC Challenge*. **$2.25 (AH-079)**

***Amazing Heroes* #80.** *Blood of the Innocent* is previewed, plus a history of Omega the Unknown. **$2.25 (AH-080)**

***Amazing Heroes* #81.** A Tim Truman *Scout* cover leads off the issue, which also includes a long history of Atlas Comics. **$2.25 (AH-081)**

***Amazing Heroes* #82.** An index to Marvel's mutants. **$2.25 (AH-082)**

***Amazing Heroes* #83.** *X-Factor* previewed, with an original cover by Guice and Layton, plus the mutants index, and Scott McCloud's "Small Press Watch" debuts. **$2.25 (AH-083)**

***Amazing Heroes* #84.** The history of Batman, with a Steve Bissette cover; also, a look at Omac. **$2.25 (AH-084)**

***Amazing Heroes* #85.** Alan Davis grants a feature-length interview, with a spectacular cover of all his characters, plus the end of the Batman history. **$2.25 (AH-085)**

***Amazing Heroes* #86.** Behind the scenes of Flint's Hawkmoon series, plus a history of the Scarlet Witch. **$2.95 (AH-086)**

***Amazing Heroes* #87.** Previews of *Lords of the Ultra Realm* and *Electric Warrior*. Okay, so they can't all be winners. **$2.25 (AH-087)**

***Amazing Heroes* #88.** A preview of Howard Chaykin's *Shadows*, complete with the cover that gave Harlan Ellison a fit; plus a look at the new *American Flagg!* team. **$2.25 (AH-088)**

***Amazing Heroes* #89.** An interview with Jan Strnad, a Hawkman history, and a preview of *Threat*. **$2.25 (AH-089)**

***Amazing Heroes* #90.** An interview with Bruce Jones, a preview of *Contrast Man*, and a cover by Dennis Fujitake. **$2.25 (AH-090)**

***Amazing Heroes* #91.** The big Post-Crisis issue, with *everything* you wanted to know about DC's series, plus a George Perez cover. **$3.95 (AH-091)**

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***Amazing Heroes* #93.** The Special *Demon* issue includes a history of the character, **Matt** Wagner's plans for the mini-series, and a Wagner cover. Also, Steve Englehart speaks **$2.25 (AH-093)**

***Amazing Heroes* #94.** Don Simpson talks about *Border Worlds*, a history of *Deathlok*, and an article by Trina Robbins. **$2.25 (AH-094)**

***Amazing Heroes* #95.** Special Jonny Quest issue includes a cover by and interview with Doug Wildey, an episode guide to the TV series, and a preview of the comic. **$2.25 (AH-095)**

***Amazing Heroes* #98.** An interview with Jim Starlin on the occasion of his switch to First, plus previews of *Eternity Smith* and *ESPers*. **$2.25 (AH-098)**

***Amazing Heroes* #99.** *Elektra!* Sienkiewicz cover, interviews with Sienkiewicz and Miller, and an interview with Sergio Aragones **$2.25 (AH-099)**

***Amazing Heroes* #100.** Special Jack Kirby tribute includes an interview with the King by Mark Evanier, an analysis of why his art works as well as it does, a Kirby cover inked by Steve Rude, and a portfolio section that includes written and illustrated pieces by Steve Rude, Los Bros. Hernandez, John Romita, Dave Gibbons, Jerry Ordway, Scott Shaw!, Michael T. Gilbert, Stan Lee, Kevin O'Neill, and literally dozens more **$3.00 (AH-100)**

***Amazing Heroes* #101.** A preview of Marvel's New Universe back when it was the next big thing; plus an interview with Peter David. **$2.50 (AH-101)**

***Amazing Heroes* #102.** A Dave Mazzucchelli cover starts off the *Batman: Year One* feature, in which Frank Miller and Mazzucchelli talk about the project. Also, a talk with Mike W. Barr and a Riddler history. **$2.50 (AH-102)**

***Amazing Heroes* #103.** An extensive interview with William Messner-Loebs, Bob Burden harrowingly escapes flaming death. Plus a history of the Spectre. **$2.50 (AH-103)**

***Amazing Heroes* #104.** Science fiction issue: preview of *Dynamo Joe*, an interview with David Michaelino, and a history of Green Lantern. **$2.50 (AH-104)**

***Amazing Heroes* #105.** An interview with Mark Evanier, the conclusion of the Green Lantern history, Don Simpson cover. **$2.50 (AH-105)**

***Amazing Heroes* #106.** George Perez Wonder Woman issue, including a history, a preview, and a cover. **$2.50 (AH-106)**

***Amazing Heroes* #107.** Black-and-whites: Teenage Mutant Ninja Turtles cover, plus Apple's Mike Catron, and more. **$2.50 (AH-107)**

***Amazing Heroes* #108.** An in-depth look at the Question and Captain Atom, plus an interview with Karl Kesel. **$2.50 (AH-108)**

***Amazing Heroes* #109.** Scott McCloud is interviewed, the DC's Who's Who checklists, and a look at Elite Comics. **$2.50 (AH-109)**

***Amazing Heroes* #110.** Marvel's *Fallen Angels* previewed, plus a history of Brother Voodoo. **$2.50 (AH-110)**

***Amazing Heroes* #111.** The hilarious Ty Templeton speaks, and speaks, and speaks. **$2.50 (AH-111)**

***Amazing Heroes* #112.** A preview of *Concrete*, the history of the Spectre, and Arrow Comics. **$2.50 (AH-112)**

***Amazing Heroes* #113.** An interview with the late Gardner Fox, plus a look into the Justice Machine. **$2.50 (AH-113)**

***Amazing Heroes* #114.** The Punisher previewed, with a Klaus Janson cover; the *Trollords* interview. **$2.50 (AH-114)**

***Amazing Heroes* #115.** The birth of a proud tradition: The first annual Swimsuit Issue! Cover by Kevin Nowlan, drawings by Bill Sienkiewicz, Mike Grell, Phil Foglio, Jaime Hernandez, Colleen Doran, Joe Staton, Mark Martin... **$3.00 (AH-115)**

***Amazing Heroes* #116.** Another preview of a doomed comic: *Matt Champion*. Nice Ernie Colon cover and interview, though **$2.50 (AH-116)**

***Amazing Heroes* #117.** A *Captain EO* cover slipped onto this one, which also has an in-depth feature on Dark Horse Comics. **$2.50 (AH-117)**

***Amazing Heroes* #118.** Special Japanese comics issue! Includes previews of the Eclipse titles (with the censored *Mai* pages), a history of *Lone Wolf and Cub*, and more **$2.50 (AH-118)**

***Amazing Heroes* #119.** A massive interview with Max Allan Collins on *Batman, Wild Dog, Ms. Tree*, and more. Also, we're rude to Harlan Ellison in print. **$2.50 (AH-119)**

***Amazing Heroes* #120.** Mike Grell on *The Longbow Hunters*, plus the new guide to DC's confusing continuity **$2.50 (AH-120)**

***Amazing Heroes* #121.** An in-depth look at Kitchen Sink's *Alien Fire*, plus a history of Metamorpho. **$2.50 (AH-121)**

***Amazing Heroes* #122.** Behind the scenes with The Prowler, a history of Rogue. **$2.50 (AH-122)**

***Amazing Heroes* #123.** Frank Thorne talks about his career and his forthcoming comics, plus an article on The Joker. **$2.50 (AH-123)**

***Amazing Heroes* #124.** A preview of the Blackthorne color comics line. Good for a laugh. **$2.50 (AH-124)**

***Amazing Heroes* #125.** Frank Cirocco is interviewed—plus a preview of *Marshall Law*. **$2.50 (AH-125)**

***Amazing Heroes* #126.** A preview of *Millennium*, plus an interview with Charles Vess. **$2.50 (AH-126)**

***Amazing Heroes* #127.** Features on Starblaze graphic novels and the Aaargh! group. **$2.50 (AH-127)**

***Amazing Heroes* #128.** Mike Baron speaks in a feature-length interview. Plus Harrier, Mike Thibodeaux, and the first Sidney Mellon column. **$2.50 (AH-128)**

***Amazing Heroes* #129.** Funny-animal issue, with a Steven Gallacci interview, the making of the *Mighty Mouse* show, Freddy Milton speaks, and much more. **$2.950 (AH-129)**

***Amazing Heroes* #130.** Drawing *Blood: I.M. Detektas* and Kent Williams discuss their new series. Plus the Shadowline series. **$2.50 (AH-130)**

***Amazing Heroes* #131.** At the age of five, *Comico* is still going strong: cover by Bernie Mireault and Steve Rude. Plus the Todd McFarlane interview **$2.50 (AH-131)**

***Amazing Heroes* #132.** Howard Chaykin discusses *Blackhawk, American Flagg!, Time*², and many other things in a feature-length interview. **$2.50 (AH-132)**

***Amazing Heroes* #133.** The first squarebound *Preview Special* starts off with a Paul Chadwick/Michael T. Gilbert *Concrete/Mr. Monster* cover and then, goes on for 224 pages. An amazing compilation of all that's fit to print. **$5.50 (AH-133)**

***Amazing Heroes* #134.** A preview of *Excalibur*, plus an article on bad taste in comics. **$2.75 (AH-134)**

***Amazing Heroes* #135.** A massive Marv Wolfman interview, topped off with a Perez cover portrait. **$2.75 (AH-135)**

***Amazing Heroes* #136.** The all-star Superman issue includes interviews with the creative staff, a gallery, an interview with Kirk Alyn, an essay section on what Superman means to Mike Barr, Jan Strnad, Frederik Pohl, and others, and a superb Bill Sienkiewicz cover. **$3.50 (AH-136)**

***Amazing Heroes* #137.** Special Flash Gordon issue features interviews with Dan Barry, Buster Crabbe, Al Williamson, and others, plus a portfolio section of tributes to *Flash*. **$2.75 (AH-137)**

***Amazing Heroes* #138.** The second annual Swimsuit issue starts off with an eye-popping cover by Neal Adams and continues with art by Paul Chadwick, Stan Sakai, Jaime and Gilbert Hernandez, Jerry Ordway, and dozens more **$3.50 (AH-138)**

***Amazing Heroes* #139.** Dark Horse's *Aliens* is previewed with a Mark Nelson cover, plus an interview with Eric Shanower and an article on adapting Godzilla. **$2.75 (AH-139)**

***Amazing Heroes* #140.** Marvel's bi-weekly previewed, with a Wolverine/Swamp Thing/Shang-Chi cover by Tom Grindberg.

$2.75 (AH-140)

***Amazing Heroes* #141.** Special all-women issue includes a cover by Colleen Doran, and brief interviews with 25 women cartoonists and editors. **$2.75 (AH-141)**

***Amazing Heroes* #142.** *AH* wishes Eclipse a happy 10th anniversary: Dean Mullaney, cat yronwode, Tim Truman, and Fred Burke are interviewed. **$2.75 (AH-142)**

***Amazing Heroes* #144.** Matt Howarth is interviewed, and the extensive "gays in comics" article concludes.**$2.75 (AH-144)**

***Amazing Heroes* #146.** Captain America! Mark Gruenwald is interviewed and provides the cover, plus a history of the star-spangled Avenger

$2.95 (AH-146)

***Amazing Heroes* #147.** Donald Simpson speaks out and provides a Megaton Man cover. Also, the end of the Cap history, and Sidney Mellon on the *Hulk* TV movie. **$2.95 (AH-147)**

***Amazing Heroes* #148.** The creators of *Suburban Nightmares*—Larry Hancock and Michael Cherkas—speak up. Also, a history of Lex Luthor, and a history of the Black Widow. **$2.95 (AH-148)**

***Amazing Heroes* #149.** John Ostrander on the new *Grimjack*, with a gory cover by Flint Henry. **$2.95 (AH-149)**

● ***Amazing Heroes* #150.** The first issue in the new format features a Wendy and Richard Pini interview, an article on the new *Superman* TV series, a history of Plastic Man, the beginning of Korkis and Cawley's "Cartoon Corner," and an article on Superman's having become a murderer. **$2.95 (AH-150)**

● ***Amazing Heroes* #151.** Bill Sienkiewicz provides a *Strey Toasters* cover and interview. Also: Previews of *The Prisoner* and *Plastic Man*, a new column by Heidi MacDonald, Sidney Mellon's final column, and Stephen King as he appeared in the comics.
$2.95 (AH-151)

● ***Amazing Heroes* #152.** Special focus on *Black Orchid*. Dave McKean and Neil Gaiman are interviewed, and McKean provides the cover. Also: the scoop on *Invasion*. **$2.95 (AH-152)**

● ***Amazing Heroes* #153.** NOW Comics is featured with an extensive preview, and a special interview with cover artist Ken Steacy.
$2.95 (AH-153)

● ***Amazing Heroes* #154.** Mike W. Barr's new series, *The Maze Agency* from Comico, is given the in-depth treatment. **$2.95 (AH-154)**

● ***Amazing Heroes* #155.** Klaus Janson, artist of *The Punisher* and *Dark Knight* inker, is featured in an interview. **$2.95 (AH-155)**

● ***Amazing Heroes* #156.** George Perez returns to the Titans and takes over Superman! Reason enough for a full-length Perez interview, we think—and a killer cover, too. **$2.95 (AH-156)**

● ***Amazing Heroes* #157.** The latest *Amazing Heroes Preview Special* edition, still squarebound, will feature a cover by Will Eisner of The Spirit meeting The Batman. All this plus Dave Sim's favorite comics, and about six hundred previews of every comic coming in 1989. **$4.95 (AH-157)**

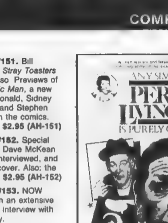
***Amazing Heroes Preview Special* #1.** This issue features a cover by Scott McCloud of *Zot!*, and over five hundred previews of coming comics, each with exclusive art. **$3.95 (AHPS-1)**

***Amazing Heroes Preview Special* #2.** Steve Rude does the cover honors this time; aside from that, it's more of the same.. **$4.50 (AHPS-2)**

***Amazing Heroes Preview Special* #3.** Stephen DeStefano's 'Mazing Man is the cover guest. Titles that never came out, and more! **$4.50 (AHPS-3)**

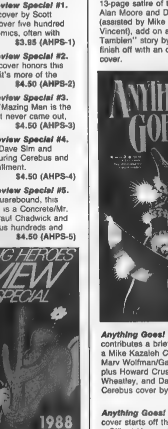
***Amazing Heroes Preview Special* #4.** A great jam cover by Dave Sim and Sergio Aragones, featuring Cerebus and Groo, top off this installment.
$4.50 (AHPS-4)

***Amazing Heroes Preview Special* #5.** So big it had to go squarebound, this issue features a cover by Concrete/Mr. Monster team-up by Paul Chadwick and Michael T. Gilbert—plus hundreds and hundreds of previews. **$4.50 (AHPS-5)**



ANY SIMILARITY TO PERSONS LIVING OR DEAD IS PURELY COINCIDENTAL. A raucously offensive collection of satires from Drew and Josh Alan Friedman, starring the second- and third-rate survivors of show-business in a series of hilarious and untrue vignettes. If you love Tor Johnson, Joe Franklin, and Frank Sinatra, Jr., this is for you.
M $11.95 (PLOD-S)

***Anything Goes!* #2.** Start off with a 13-page satire of the comics industry by Alan Moore and Donald Simpson (assisted by Mike Kazaleh and Eric Vincent), add on a color "Locas Tambien" story by Jaime Hernandez, and finish off with an original Frank Miller cover. **M $2.00 (AG-002)**



***Anything Goes!* #3.** Dave Sim contributes a brief Cerebus vignette; also, a Mike Kazaleh *Captain Jack* story, a Marv Wolfman/Gary Kwapisz Dracula tale, plus Howard Cruse, Pat Boyette, Mark Wheatley, and Dan Clowes; full-color Cerebus cover by Neal Adams.
M $2.00 (AG-003)

***Anything Goes!* #4.** A George Perez cover starts off the issue, which includes a Gilbert Hernandez "Heartbreak Soup" story, a collaboration between Trina Robbins and Ann Saba, plus Peter Bagge, Dan Clowes, more. **M $2.00 (AG-004)**

***Anything Goes!* #5.** Teenage Mutant Ninja Turtles, plus R. Crumb, Jim Rohn, and a *Journey* story by William Messner-Loebs. **$2.00 (AG-005)**

***Anything Goes!* #6.** Stan Sakai Usagi Yojimbo cover painting, plus stories (now in black-and-white) by George Metzger, Matt Howarth, Phil Elliott, Eddie Campbell, Tom Sutton, and Mark Martin. **M $2.00 (AG-006)**

AT HOME WITH RICK GEARY. A stunning compilation of Geary's wickedly surreal short pieces from the *National Lampoon* and elsewhere, augmented with an eight-page color section and some rarely seen pieces.
$9.95 (GEAR-S)
hardcover: $30.00 (GEAR-H)

● ***Bad News* #3.** Paul Karasik, Mark Beyer, Mark Newgarden, Seth Tobocman, art spiegelman, Kaz, Jerry Moriarty, Ben Katchor, and others in a 48-page compilation of surreal and sinister comics and illustrations on the cutting edge. **M $3.50 (B-NEWS)**

● ***BARNEY AND THE BLUE NOTE.*** Loustal and Paringaux's dramatic chronicle of the rise and fall of a neurotic French jazzman, as seen through the eyes of his friends and associates But the real standout in this 90-page, full-color graphic album is Loustal's art, a series of painted pastels heavy with mood. **M $14.95 (BARNE)**

BUZZBOMB. *RAW* alumnus Kaz gets his own gigantic 44-page collection (11" x 15"), reprinting much of his work from *RAW* and other sources, plus several brand new pieces and an insane cover. This is the book one printer refused to print! **M $9.95 (BUZZ-1)**

***Centrifugal Bumble-Puppy* #1.** A very funny magazine, with strips from J.R. Williams, Steve Lafler, Norman Dog, Lloyd Dangle, Michael Dougan, Jim Siergey, and Jerzy Szostek.
M $2.25 (CENT-1)

***Centrifugal Bumble-Puppy* #2.** Work by Gilbert Hernandez, Matthew Finch, Craig Bartlett, Ted Blackman, and return appearances by Lafler, Williams, Siergey, Szostek, et al. **M $2.25 (CENT-2)**

***Centrifugal Bumble-Puppy* #3.** A nuclear cover starts off the issue, which boasts Craig Maynard, Joe Zanoni, and more from Szostek, Dougan, Bartlett, Dangle, and Williams. **M $2.25 (CENT-3)**

***Centrifugal Bumble-Puppy* #4.** A Jaime Hernandez cover! And the inside feature Williams, Steake, Szostek, Finch, Bartlett, and more. **M $2.25 (CENT-4)**

***Centrifugal Bumble-Puppy* #5.** A Steve Lafler cover pokes fun of Ron and Nancy, the mysterious Tom Tomorrow contributes a long strip, plus work by Bartlett, Siergey, and even editor Joe Sacco. **M $2.25 (CENT-5)**

***Centrifugal Bumble-Puppy* #6.** The Strategic Defense Umbrella is cover featured, in a story by William Clark. Also present are Atherton, Steake, Honahi, Bartlett, Dennis (Stickboy) Worden, and the so-called "L.A. Bastards."
M $2.50 (CENT-6)

***Centrifugal Bumble-Puppy* #7.** More hilarious comics, including an anti-fanboy cover, and strips by Mitch Manzer, Paul Oltsawg, Krystine Kryttre, plus Worden, Corrao, Bartlett, and others.
M $2.50 (CENT-7)

***Centrifugal Bumble-Puppy* #8.** The end of an era: Krystine Kryttre provides a stinking cover for the magazine too funny for its time. **M $2.50 (CENT-8)**

CHILDREN OF THE NIGHT-TIDE. Jan Strnad tells two fairy tales, illustrated by *Dalgoda* collaborator Dennis Fujitake and Tim Solliday. **$4.95 (CHILD)**

● ***Christmas With Superswine* #1.** Gary Fields's foul avenger returns in a one-shot special celebrating all the more loathesome aspects of Yuletide. Truly revolting. **$2.00 (SWINE)**

***The Comics Journal* #37.** A rare (early) interview from Jenette Kahn, an interview with Martin Pasko, and a *Star Wars* cover by John Workman and Bob Smith. The first, primitive magazine issue! **$2.00 (CJ-037)**

***The Comics Journal* #38.** The first epic-length *Journal* interview features Gil Kane, who talks about his three decades in comics, his just-begun *Star Hawks* strip, and more **$2.00 (CJ-038)**

***The Comics Journal* #40.** Jim Shooter, freshly hired as Marvel's editor-in-chief, talks about what he hopes to achieve in this position. **$2.00 (CJ-040)**

***The Comics Journal* #42.** Stan Lee is interviewed, with a cover by John Byrne. **$2.00 (CJ-042)**

***The Comics Journal* #46.** The first half of a two-part interview with Will Eisner; Denny O'Neil reviews *A Contract With God*; a painted Eisner cover of The Spirit. **$2.00 (CJ-046)**

***The Comics Journal* #48.** A double-size issue featuring an inside look at Marvel's original "prestige format" book, *Weirdworld*; plus Lan Wein, Samuel R. Delany, and Kenneth Smith are interviewed. The only issue to include a color section, including a watercolor John Buscema page never seen anywhere else! **$3.00 (CJ-048)**

***The Comics Journal* #51.** Frank Brunner stomps off from Marvel and leaves them with this cover-featured essay; also, an interview with Howard Chaykin, in the days before *American Flagg!*. **$2.00 (CJ-051)**

***The Comics Journal* #54.** An interview with Marshall Rogers, Al Capp grants his last interview to Rick Marschall; and a cover of Batman and Moon Knight by Bill Sienkiewicz **$2.00 (CJ-054)**

***The Comics Journal* #56.** An interview with (ahem) Michael Hersher in which he talks about throwing people into the air so that they burn up. Also, Roy Thomas's resignation from Marvel, and Neal Adams's hilarious answer to Bill Sienkiewicz's cover is the back cover. **$2.00 (CJ-056)**

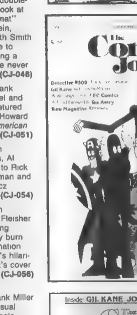
***The Comics Journal* #58.** A Daredevil-Elektra cover by Frank Miller goes with an essay on the "visual plan" of his work; also, the single spoiled panel discussion in the history of the universe takes place among Jim Shooter, Len Wein, Marv Wolfman, Mark Evanier, Martin Pasko, and Gary Groth. **$2.00 (CJ-058)**

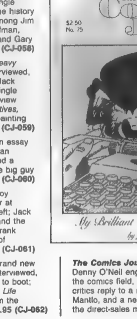
***The Comics Journal* #59.** *Heavy Metal* editor Ted White is interviewed, Greg Potter on the career of Jack Kirby, and what may be the single most brutal *Comics Journal* review ever written (the target: *Detectives, Inc.*). Also, an original cover painting by Ken Macklin. **$2.95 (CJ-059)**

***The Comics Journal* #60.** An essay on the long-gone EC comics; an interview with Jim Shooter; and a cover by Fred Hembeck of the big guy himself. **$2.95 (CJ-060)**

***The Comics Journal* #61.** Roy Thomas talks about his career at Marvel and explains why he left; Jack Jackson is also interviewed, and the covers are by Gil Kane and Frank Miller/Terry Austin (the latter of Wonder Woman). **$3.50 (CJ-061)**

***The Comics Journal* #62.** Brand new DC editor Dick Giordano is interviewed, and proves a Batman cover to boot; Rick Marschall on the birth of *Life* magazine, and the fallout from the *Detectives, Inc.* review. **$2.95 (CJ-062)**





***The Comics Journal* #64.** Gil Kane and Denny O'Neil engage in a debate over the comics field, *The Comics Journal*'s critics reply to a nasty letter from Bill Mantlo, and a news story on the birth of the direct-sales market **$2.95 (CJ-064)**

***The Comics Journal* #65.** Art Spiegelman and Francoise Mouly talk about *RAW, Maus*, and Topps Bubblegum Cards, while Harlan Ellison confronts an anonymous nemesis in an extensive essay. **$2.95 (CJ-065)**

***The Comics Journal* #67.** A feature-length interview with Harvey Kurtzman, from his EC days to *Little Annie Fanny* and beyond; Harlan Ellison sues Jim Warren for plagiarism; and the legendary first review of *Love and Rockets* which changed comics as we know them **$2.95 (CJ-067)**

***The Comics Journal* #68.** Panel discussions abound, featuring Frank Miller, Jim Shooter, Dick Giordano, Denny O'Neil, Roy Thomas, Louise Jones, and Julius Schwartz. Plus an essay on Shooter's approach to storytelling versus Gene Colan's. **$2.95 (CJ-068)**

***The Comics Journal* #70.** Frank Miller's first major interview with a Miller gray-on-black cover; also, the announcement of Marvel's royalty plan. **$3.50 (CJ-070)**

***The Comics Journal* #71.** Superagent Mike Friedrich talks about his ideas for the direct-sales market, and Pete Poplaski contributes a cover of a fight between the Hulk and Popeye. **$2.95 (CJ-071)**

***The Comics Journal* #72.** Neal Adams talks about everything he feels like and provides a bright, cheery, and gory *Ms. Mystic* cover. **$2.95 (CJ-072)**

***The Comics Journal* #73.** Curt Swan reminisces about his long career, Dwight Decker talks about Carl Barks, and a grim column on suicides among cartoonists. **$2.95 (CJ-073)**

***The Comics Journal* #74.** Special "high-and-low" issue features an X-Men cover and Louise Jones and Chris Claremont discussing the X-Men, as well as a big argument among the editors of *RAW* and the editors of *The Comics Journal* about art and things of that nature **$2.95 (CJ-074)**

***The Comics Journal* #75.** Jan Strnad laments his experiences as the hands of Marvel editors in the cover feature, "My Brilliant Career at Marvel"; also, Gil Kane, John Byrne, and Jack Jackson on panels at conventions. The classy cover is by Kevin Nowlan. **$2.95 (CJ-075)**

***The Comics Journal* #77.** A big fight over the merits of Frank Miller's *Daredevil* is cover featured; also, a Marvel Comics panel with John Byrne, Frank Miller, Carol Kalish, and Tom DeFalco; and Max Allan Collins talks about *Dick Tracy* and *Ms. Tree* in the feature interview. **$2.95 (CJ-077)**

***The Comics Journal* #78.** A Wolverine panel featuring Chris Claremont and Frank Miller (truly, these were the days of no shame); also, Archie Goodwin talks about Epic, the first "Funnybook Roulette," and an examination of the art of Gil Kane **$2.95 (CJ-078)**

***The Comics Journal* #79.** Marv Wolfman and George Perez talk about the *Teen Titans*; an editorial on "Marvel's War with the Press"; and Harlan Ellison contributes a column on Hollywoodspeak. **$2.95 (CJ-079)**

***The Comics Journal* #80.** The second halves of the Wolfman and Perez interviews; Carter Scholz wrangles the readership with an attack on how art has become a commodity, and Jaime Hernandez provides the cover **$3.50 (CJ-080)**

***The Comics Journal* #91.** The definitive William M. Gaines interview is showcased with a Bil Stout EC parody cover, Jan Strnad writes an essay on creator's rights, and Bhob Stewart discusses the relevance of EC Comics.
$2.95 (CJ-091)

***The Comics Journal* #92.** First half of a huge Dave Sim interview (and, oddly enough, of a huge Dave Sim cover), the story on how Marvel accidentally scooped Lucasfilm on *The Empire Strikes Back*, and Harlan Ellison talks about lonely women
$2.95 (CJ-092)

***The Comics Journal* #93.** The conclusion of both the Sim interview and the Sim cover, "How to Be a Comics Publisher," and Harlan Ellison on pride and achievement
$2.95 (CJ-093)

***The Comics Journal* #94.** Michael T. Gilbert is the cover featured interviewee; plus columns by Harlan Ellison and Rick Marschall
$2.95 (CJ-094)

***The Comics Journal* #95.** *Sgt. Rock*'s Robert Kanigher is unleashed in the first half of an interview, Jan Strnad unleashes a firestorm by advocating a railings system for comics; cover by Joe Kubert.
$2.95 (CJ-085)

***The Comics Journal* #86.** The conclusion of the acidic Kanigher interview, plus a big feature on Belgium's finest export, Tintin, and Kenneth Smith reviews *Love and Rockets* and *RAW*.
$2.95 (CJ-086)

***The Comics Journal* #87.** Interviews with George Metzger and Phil Yeh, and Heidi MacDonald decries fight scenes in comics, with a Don Rosa parodic fight scenes cover.
$2.95 (CJ-087)

***The Comics Journal* #88.** The debate over rating comics shifts into overdrive, with panels involving Jim Shooter, Mike Gold, Denis Kitchen, Jan Strnad, Dean Mullaney, and Gary Groth—plus a rabble-rousing cover.
$2.95 (CJ-088)

***The Comics Journal* #89.** Interviews with and by Eisner, a cover by Eisner, and Carter Scholz on Stanislaw Lem.
$2.95 (CJ-089)

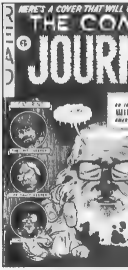
***The Comics Journal* #90.** Al Williamson talks about his career from EC to *Star Wars*, Harlan Ellison admires Ed Asner in print, and more.
$3.50 (CJ-090)

***The Comics Journal* #91.** Special convention issue includes panels with Gil Kane, Bill Sienkiewicz, Howard Chaykin, Harvey Kurtzman, Joe Kubert, and more; plus the story of how Marvel squelched Dave Sim's Wolveroach.
$2.95 (CJ-091)

***The Comics Journal* #92.** Special underground issue, featuring interviews with Gilbert Shelton and Leonard Rifas, a "depressing assessment" by Denis Kitchen, the first story on Marvel's shameful art vaults, and the first "Summer Reading List."
$2.95 (CJ-092)

***The Comics Journal* #93.** Early interviews with Alan Moore, Steve Bissette, and John Totleben on *Swamp Thing*, with a spectacular cover painting by the artists; plus the story of how Pacific Comics went down in flames.
$2.95 (CJ-093)

***The Comics Journal* #94.** This special international issue features comics from Japan, Italy, France, and Malaysia—plus a list of all the foreign comics published in the U.S. in the past several years.
$2.95 (CJ-094)



***The Comics Journal* #95.** Golden Age *Captain Marvel* artist C.C. Beck offers up a candid interview, plus a women-in-comics panel featuring Wendy Pini, Mary Wilshire, and Trina Robbins.
$2.95 (CJ-095)

***The Comics Journal* #96.** An interview with '50s "mystery artist" Howard Nostrand, and the first chunk of Dale Luciano's "Newave Survey."
$2.95 (CJ-096)

***The Comics Journal* #97.** Robert Crumb contributes a cover to this issue, spotlighting interview subject *American Splendor*'s Harvey Pekar. Also, sexism in *Beetle Bailey*.
$2.95 (CJ-097)

***The Comics Journal* #98.** Artist's artist Alex Toth is interviewed, and the cover feature is Jan Strnad's "Alternative Comics Cadaver Derby." Cover by Kevin Nowlan.
$2.95 (CJ-098)

***The Comics Journal* #99.** *Neil the Horse*'s Ann Sabo is the feature interview, Scott Edelman writes about flying with Stan Lee in his "Ethics" column, and Heidi MacDonald diagnoses what's wrong with The X-Men. Plus more of the "Newave Survey."
$2.95 (CJ-099)

***The Comics Journal* #101.** A feature-length interview with Frank Miller at the cusp of his career, plus the Dave Singer letters, the continuing Newave Comics Survey, Mike Gold on *Shatter* — and the Summer Reading List **$2.95 (CJ-101)**

***The Comics Journal* #102.** Hal Foster's last interview! Also, an interview with Ray "S-Q" Zone, Deni Loubert on illiteracy, ethics in the comics, and more. **$2.95 (CJ-102)**

***The Comics Journal* #103.** Michael Kaluta is interviewed and provides the cover; Harlan Ellison and Stan Lee debate; R.C. Harvey on sex and sexism in comics; and the long-forgotten work of Rudy Palais. **$2.95 (CJ-103)**

***The Comics Journal* #104.** Skip Williamson is interviewed, as is Justin Green. Also, R.C. Harvey psychoanalyzes super-heroes, Scott Edelman talks about hypocritical obituaries, and Steve Schanes explains how to promote comics. **$2.95 (CJ-104)**

***The Comics Journal* #105.** A full issue on the Jack Kirby art battle, including a fierce essay by Frank Miller, an interview with Kirby, more news of Marvel's art vault, Ken Smith, Gil Kane, and Wendy Pini discuss Marvel's conduct. Also, Dave Sim's "Declaration of Independents."
$2.95 (CJ-105)

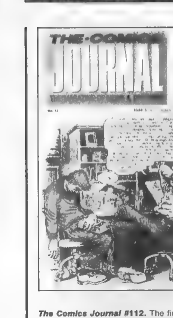
***The Comics Journal* #107.** Bill Sienkiewicz is interviewed and provides an Elektra cover; Jan Strnad laments the state of the direct-sales shops; a satirical piece on really bad comics; Richard Pini tries to subvert the comics industry through subtlety; and Scott Edelman on misogyny in the comics world. **$2.95 (CJ-107)**

***The Comics Journal* #108.** A feature-length interview with Milton Caniff; a complete *Corto Maltese* episode, with an extensive biography of Hugo Pratt. **$2.95 (CJ-108)**

***The Comics Journal* #109.** Howard Chaykin interviewed once again, talks about *The Shadow*, *American Flagg!*, *Time*², and selling out. Plus a debate on censorship, and more
$2.95 (CJ-109)

***The Comics Journal* #110.** Mike Baron is interviewed, and Steve Rude draws his portrait for the cover. Also, C.C. Beck argues against name credit in comic books, a parent sues a store-owner for selling a "Mature Readers" comic to a kid, and a letters page about the Jack Kirby scandal. **$2.95 (CJ-110)**

***The Comics Journal* #111.** An interview with Howard Cruse, plus an interview with Dan Dey. **$2.95 (CJ-111)**



***The Comics Journal* #112.** The first half of the amazing Mark Evanier interview, in which Evanier dissects the comics industry. Also, Richard McEnroe on "Why I Can't Write in the Mighty Marvel Manner." **$3.50 (CJ-112)**

***The Comics Journal* #113.** The Evanier interview continues. Also, a discussion between Gil Kane and R. Crumb, a guest editorial by R. Fiore, and Richard Pini and Dave Sim fight to the death on the letters page **$3.50 (CJ-113)**

***The Comics Journal* #114.** A sizeable interview with Jay (*Nard 'n Pat*) Lynch, plus Roy Thomas's reminiscence of Gardner Fox, and a first-person story about the birth and death of Atlas Comics by editor Jeff Rovin. **$3.50 (CJ-114)**

***The Comics Journal* #115.** The legendary Fleisher/Ellison/*Journal* lawsuit issue, with a staggering wraparound cover by Donald Simpson featuring Jim Shooter, testimony from Ellison, Jim Shooter, Gary Groth, and others, notes from the jurors, and an introduction by Ellison. **$2.95 (CJ-115)**

***The Comics Journal* #116.** Special Watchmen issue heralds the superhero comic of the decade. Featured are interviews with Moore and Gibbons, in-depth coverage of Jim Shooter's dismissal from Marvel, plus R. Crumb's sketchbook. Terrific *Watchmen* cover by Gibbons. **$3.50 (CJ-116)**

***The Comics Journal* #117.** Dave Stevens is interviewed and provides a self-parodying cheesecake cover. Also, Russ Heath speaks, Harvey Pekar reviews *Read Fiamma, World's Toughest Milkman*, Garry Trudeau speaks about arrogance and possibilities, and the Steve Rude sketchbook. Also, a farewell to Jim Shooter **$3.50 (CJ-117)**

***The Comics Journal* #118.** Alan Moore and Frank Miller give their last word on ratings, a feature-length Moebius interview, a talk with Tony Auth, the beginning of an overview of the French comics scene, the Charles Burns sketchbook, and more. **$3.50 (CJ-118)**

***The Comics Journal* #121.** A talk with Robert Crumb—the most extensive interview ever done in the comics field, amply illustrated with rare art and photos—crowds out almost all the other features of the magazine. But there's also an article by Alan Moore on writing, a refutation of Dick Giordano's opinions on copyrights, and more. **$3.50 (CJ-121)**

***The Comics Journal* #123.** First-generation undergrounder Kim Deitch is interviewed, with a *Hollywoodland* cover. Also, Harvey Pekar on the potential of comics, transcripts of the Friendly Frank's obscenity trial, William Messner-Loebs's sketchbook, R. Crumb writes in, and reviews of *Blood* (bad) and *Yummy Fur* (good). **$3.50 (CJ-123)**

***The Comics Journal* #124.** The 50-page Jules Feiffer interview is one of the most complete ever run; also in this issue, the summer reading lists, a speech by Berke Breathed, Bill Griffith's sketchbook, and reviews of *Cerebus*, John Byrne's prose novel, and Howard Chaykin's work. The cover portrait of Feiffer is by David Levine. **$3.50 (CJ-124)**

● ***The Comics Journal* #125.** Berke Breathed is featured in a lengthy interview (with an original Bill the Cat cover by Breathed), plus Chester Brown's sketchbook, and considerably more. **$3.50 (CJ-125)**

● ***The Comics Journal* #126.** At long last—a feature-length interview with *Love and Rockets*' Los Bros. Hernandez, with a self-portrait jam on the cover. **$3.50 (CJ-126)**

***Critters* #4.** The funny-animal anthology features continuing stories by Freddy Milton (*Gnuff*) and Steven A. Gallacci (*Birthright*), plus the premiere of Tom Sutter's *Lionheart*, and a Ken Macklin cover painting. **$2.00 (CRI-04)**

***Critters* #5.** The first *Gnuff* story concludes, *Birthright* continues, plus Stan Sakai's *Nilson Groundthumper*. **$2.00 (CRI-05)**

***Critters* #6.** *Usagi Yojimbo* by Stan Sakai is cover featured, the first segment of *Birthright* ends with a Gallacci cover, and Mark Armstrong's series *Firecracker Jack* makes its first appearance in *Critters*. **$2.00 (CRI-06)**

***Critters* #8.** *Jack Bunny* by Armstrong is cover featured; Ty (*Stig's Inferno*) Templeton executes a superb Walt Kelly tribute, and the first *Lionheart* serial begins—a tale of aliens and treachery. **$2.00 (CRI-08)**

***Critters* #9.** Hallowe'en issue with a *Lionheart* cover and nightmare story, a special *Dog Boy* tale, and Gnuff takes refuge behind a mask for his gruffly depredations. **$2.00 (CRI-09)**

***Critters* #10.** Another *Usagi Yojimbo* cover to go with the first half of a two-part story, plus the continuations of *Gnuff* and *Lionheart* serials. **$2.00 (CRI-10)**

***Critters* #11.** First special double-sized Christmas issue, with work by Sakai (*Usagi Yojimbo*), Milton, Templeton, Stazer, Armstrong, then-newcomer Sam Kieth, and a cover painting by Ken Macklin. Over 60 pages of comics! **$3.50 (CRI-11)**

***Critters* #12.** *Birthright II* premieres, as does Read (*Omaha*) Waller and Kate Worley's *SpeakingStone*, plus a strange 10-page Sam Kieth *Is* story told almost entirely in pantomime **$2.00 (CRI-12)**

***Critters* #13.** A romantic period piece for *Gnuff* debuts, *Birthright II* continues, and Mark Armstrong makes another appearance. **$2.00 (CRI-13)**

***Critters* #14.** The last regular *Usagi Yojimbo* story in *Critters* (with a cover), plus *Birthright II* and *Gnuff*. **$2.00 (CRI-14)**

***Critters* #15.** Tim Fuller's *Blue Beagle* premieres, as does J.P. Morgan's *Fission Chicken* with an anti-Care Bears story And *Birthright II* races on. **$2.00 (CRI-15)**

***Critters* #16.** Stan Sakai's Nilson Groundthumper is the cover featured, plus *Birthright II* and the end of the *Gnuff* serial. **$2.00 (CRI-16)**

***Critters* #17.** *Birthright II* reaches its heartrending conclusion, and *Lionheart* returns to the fray for a political two-parter that takes place in the frozen North. **$2.00 (CRI-17)**

***Critters* #18.** A magnificent color cover by Jim Engel leads into an Engel story, plus the conclusion of "Lionheart" and a new "Blue Beagle" chapter
$2.00 (CRI-18)

***Critters* #19.** A short "Sam and Max, Freelance Police" story by Steve Purcell is the star this issue. Also, "Gnuff" returns, and Fission Chicken faces his greatest challenge. **$2.00 (CRI-19)**

***Critters* #20.** Reed Waller and Kate Worley's "SpeakingStone" is cover featured, also, "Gnuff" and "Fission Chicken" continue. **$2.00 (CRI-20)**

***Critters* #21.** Sam Keith's cover is a warped tribute to Carl Barks; the insides of the issue feature the continuations of "Gnuff" and "Fission Chicken," plus a "Lizards." **$2.00 (CRI-21)**

***Critters* #22.** Tim Fuller does a Watchmen cover parody for this issue's "Watchdogs" Blue Beagle story. Also, "Gnuff" and "Fission Chicken" conclude, and William Van Horn's "Ambrose" **$2.00 (CR-22P)**

***Critters* #22.** Same as above, but with a "normal" cover **$2.00 (CR-22N)**

***Critters* #23.** This year's Christmas extravaganza features a flexi-disc starring Ty Templeton on one side and Alan Moore and the Sinister Ducks on the other. Also, 60 pages of comics, including a new Templeton strip and cover, plus strips from Freddy Milton, Tom Stazer, Sam Keith, Tim Fuller, Mike Kazaleh, Bob Conway, and Marc Schirmeister--all on white paper, to boot!
$3.95 (CRI-23)

***Critters* #24.** "Gnuff" continues with the "giant trees" episode, plus another "Fission Chicken" story, and "Lizards." **$2.00 (CRI-24)**

***Critters* #25.** Lionheart returns in the first of a five-part paranoid espionage thriller, plus "Gnuff" continues and another "Angst" episode
$2.00 (CRI-25)

***Critters* #26.** "Angst" is cover featured, "Lionheart" continues, and "Gnuff" concludes **$2.00 (CRI-26)**

***Critters* #27.** Stan Sakai provides the cover and a new Nilson Ground-thumper story—as well as a special contest—plus "Lionheart" continues and "Fission Chicken" pops up again. **$2.00 (CRI-27)**

***Critters* #28.** The Blue Beagle returns in a Miami Vice/Coca-Cola parody, plus the "Lionheart" and "Fission Chicken" serials. **$2.00 (CRI-28)**

***Critters* #29.** "Lionheart" climaxes, plus a "Lizards" episode, a one-page Captain Jack gag, and the German cartoonist Volker Reiche makes his U.S. debut. **$2.00 (CRI-29)**

***Critters* #30.** Special summer issue, with a Mark Martin cover painting and theological four-page story, plus "Angst," "Fission Chicken," and the return of "Gnuff" in "The Big Sneeze." Plus the winners of the Nilson Groundthumper contest. **$2.00 (CRI-30)**

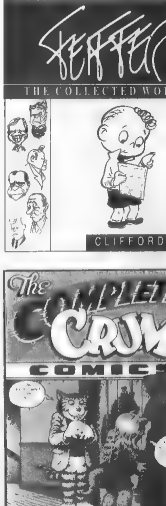
***Critters* #31.** "Gnuff" continues, "Lizards" and "Blue Beagle" return, and Steve Bissette contributes a one-page, one-shot gag.
$2.00 (CRI-31)

***Critters* #32.** The continuations of "Gnuff" and "Lizards," a new "Fission Chicken" story, and a one-page gag by Stephen DeStefano! **$2.00 (CRI-32)**

● ***Critters* #33.** Fission Chicken nabs the cover spot, the end of the "Gnuff" serial, and "Angst" **$2.00 (CRI-20)**

● ***Critters* #34.** Blue Beagle battles Robohop, plus Fission Chicken and a story by new discovery Kyle Rothweiler.
$2.00 (CRI-20)

● ***Critters* #35.** "Lionheart" returns, another "Fission Chicken" story, and a Lela Dowling cover. **$2.00 (CRI-35)**



Critters Special #1. Stan Sakai's "Nilson Groundthumper" series collected with a new story added. **$2.00 (CRI-20)**

● ***THE COLLECTED FEIFFER BOOK ONE.*** Jules Feiffer, America's foremost satirical cartoonist, will see all his work from the early '50s to the early '70s collected here, beginning with his little-kids strip *Clifford*, a strip that in some ways anticipated *Peanuts*. 120 pages, shot from the originals.
$14.95 (FE-01S)
hardcover: $35.00 (FE-01H)

THE COMPLETE CRUMB COMICS BOOK ONE. This enthralling book is 90% never-before-published material, delving into the comics Crumb and his brother did while they were both teenagers. See Crumb's obsessions and characters begin to take shape—with eight pages of full color, and a biographical introduction by Crumb's lifelong friend Marty Pahls.
$12.95 (CR-01S)
hardcover: $30.00 (CR-01H)

THE COMPLETE CRUMB COMICS BOOK TWO. Some of the earliest published work of Crumb's, several completed Fritz the Cat stories that were never published, and dozens of sketchbook pages Sixteen pages of color this time. **$14.95 (CR-02S)**
hardcover: $35.00 (CR-02S)

● ***THE COMPLETE CRUMB COMICS BOOK THREE.*** We reach "The Commercial Years" with Crumb's rarely-seen greeting cards, as well as the first few known Fritz stories Plus lots of sketchbook material, and Pahls's continuing biography. **$14.95 (CR-03S)**
hardcover: $35.00 (CR-03H)
signed hardcover: $45.00 (CR-03Z)

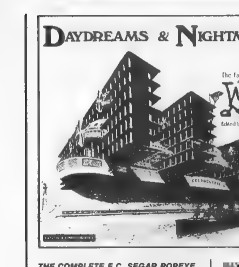
THE COMPLETE DICKIE DARE Before Steve Canyon, before *Terry and the Pirates*, the great Milton Caniff cut his teeth on a raucous adventure strip: *Dickie Dare*. This volume presents the entirety of the short-lived strip
$14.95 (DICK-S)
hardcover: $35.00 (DICK-H)

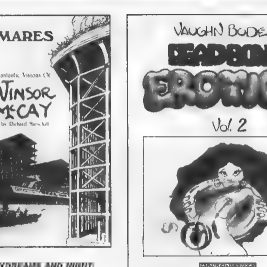
THE COMPLETE LITTLE ORPHAN ANNIE: 1931. If you think you know Little Orphan Annie, this volume may shock you—for Harold Gray was a consummate storyteller and brilliant draftsman whose accurate chronicles of a Depression-cowed America ring true 50 years later. This volume prints a year's worth of Annie strips, dailies and Sundays **$14.95 (ANN-31)**

THE COMPLETE LITTLE ORPHAN ANNIE: 1932. This album collects the "Cosmic City" serial, including the Sunday pages, which have never been reprinted before. **$14.95 (ANN-32)**

THE COMPLETE E.C. SEGAR POPEYE VOLUME TWO. In the giant 11" x 15" format, the first four books print the Sunday pages as well as the rarely seen "top strips" by Segar. Mort Walker supplies the introduction in this volume, and each volumes features biographical essays by Rick Marschall and other scholars. **$14.95 (PO-02S)**
hardcover: $35.00 (PO-02H)

THE COMPLETE E.C. SEGAR POPEYE VOLUME THREE. This one features the complete Sea Hag/ Goons adventure, plus an introduction by *Hagar the Horrible*'s Dik Browne Over two years' worth of Sundays, meticulously shot and presented in the giant format, complete with top strips. **$14.95 (PO-03S)**
hardcover: $35.00 (PO-03H)





THE COMPLETE E.C. SEGAR POPEYE VOLUME FOUR. The final Sunday *Popeyes* written and drawn by Segar are also some of the finest—with a heavy emphasis on the antics of Wimpy. Still in the giant format
$14.95 (PO-04S)
hardcover: $30.00 (PO-04H)

THE COMPLETE E.C. SEGAR POPEYE VOLUME FIVE. With this, the first volume of dailies, the format changes to the smaller 11" x 8½". In this volume, Popeye first shows up in *Thimble Theatre* introduction by Bobby London.
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hardcover: $30.00 (PO-05H)

THE COMPLETE E.C. SEGAR POPEYE VOLUME SIX. The action and adventure come fast and heavy as the Sea Hag menaces Popeye in this volume of daily strips
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hardcover: $30.00 (PO-06H)

THE COMPLETE E.C. SEGAR POPEYE VOLUME SEVEN. This volume introduces King Blozo, who has a nervous breakdown and allows Popeye to take over his kingly duties
$14.95 (PO-07S)
hardcover: $30.00 (PO-07H)

● ***THE COMPLETE E.C. SEGAR POPEYE VOLUME EIGHT.*** The latest in the series completes the Blozo sequence, which then segues into a story where Popeye founds his own kingdom. Also Popeye edits a newspaper, and Swee'Pea is introduced. With an introduction by science fiction writer Ron Goulart
$14.95 (PO-08S)
hardcover: $30.00 (PO-08H)

DAYDREAMS AND NIGHTMARES: *THE BLACK-AND-WHITE ART OF WINSOR McCAY.* The work Winsor McCay did as editorial cartoonist has often been overlooked in favor of *Little Nemo*. The oversight is finally rectified in this stunning 180-page volume on high-quality paper, compiling page after page of amazing illustration, plus a handful of rare and little-known strips such as *Hungry Henrietta* and *Little Sammy Sneeze*
$19.95 (DAY-DR)

Dalgoda #2. Jan Strnad and Dennis Fujitake's striking full-color science-fiction series moves into high gear here, as Dal is attacked by a plant. Plus "Grimwood's Daughter," illustrated by Kevin Nowlan.
$1.50 (DAL-02)

Dalgoda #3. A Zombdrod goes mad and Dal ends up leaping through a space warp to neutralize it. Plus "Grimwood" continues.
$1.50 (DAL-03)

Dalgoda #4. Dal ends up on a tropical paradise . . . but everything isn't quite as it seems.
$1.50 (DAL-04)

Dalgoda #5. Back on Earth, Dal works feverishly to stave off the invasion of the Nimp—but Posey gets an unexpected visitor! Plus "Grimwood." **$2.00 (DAL-05)**

Dalgoda #7. "The Canine Mutiny, Part One". Dal has absconded with his war ship to save his planet. Plus a full-color "Journey" installment by William Messner-Loebs.
$2.00 (DAL-07)

Dalgoda #8. In the climax to the first series, the crew rebels against Dalgoda and throws him out into space. Plus a short episode of "The BoJeffries Saga" by Alan Moore and Steve Parkhouse, never printed anywhere else!
$2.00 (DAL-08)

Dalgoda: Flesh and Bones #1. Has the incredible pressure of hijacking the spaceship and squelching the revolt driven Dal crazy? Plus the first "real" episode of Moore and Parkhouse's "The BoJeffries Saga."
$2.00 (FLE-01)

Dalgoda: Flesh and Bones #2. Dalgoda's first mate begins to have religious wet dreams about, the crew engages the Nemp in a shooting match—plus the conclusion of the first "BoJeffries Saga" episode.
$2.00 (FLE-02)

Dalgoda: Flesh and Bones #3. Down on Dal's home planet, weird things begin to happen—and then a Nimp attack vehicle shows up. Plus a werewolf in "Raoul's Night Out," the latest episode of "The BoJeffries Saga."
$2.00 (FLE-03)

Dalgoda: Flesh and Bones #4. The conclusion to the storyline, as Dalgoda saves the day and retires from any kind of heroics. Plus Raoul's night out winds down.
$2.00 (FLE-04)

DEADLINE EROTICA BOOK TWO. A 48-page, full-color collection of the perverse and sexy strips the late Vaughn Bode executed for *Cavalier* and other men's magazines. Lizards and broads—politically incorrect, but fun.
MS12.95 (DEAD-2)

Dinosaur Rex #1. It's Wodehouse meets ERB in the series by Jan Strnad and Henry Mayo. Plus "The Dragons of Summer" by William Messner-Loebs and Dennis Fujitake
$2.00 (DINO-1)

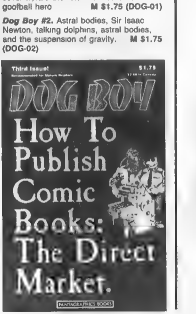
Dinosaur Rex #2. In the primeval jungle, our heroes come up against some unexpected adversaries: Plus bureaucrats deal with dinosaurs in 21st century Detroit.
$2.00 (DINO-2)

Dinosaur Rex #3. The ripping conclusion to the saga, including dinosaur stampedes, sexy girls on dinosaurs, dinosaurs swimming down the Detroit river, and more.
$2.00 (DINO-3)

THE DITKO COLLECTION VOLUME TWO. The co-creator of *Spider-Man* and *Dr. Strange* displays his political and philosophical concerns in a series of stories featuring Mister A. Plus "Avenging World,"
$6.95 (DITK-2)

Dog Boy #1. Werewolf bikers on the cover herald the return of Steve Lafler's godfeel hero
M $1.75 (DOG-01)

Dog Boy #2. Astral bodies, Sir Isaac Newton, talking dolphins, astral bodies, and the suspension of gravity.
M $1.75 (DOG-02)



***Dog Boy* #3.** Dog Boy teaches how to publish comic books **M $1.75 (DOG-03)**

***Dog Boy* #4.** Ronald Reagan gets run over by Dog Girl. **M $1.75 (DOG-04)**

***Dog Boy* #5.** Benb experiments with reality. **M $1.75 (DOG-05)**

***Dog Boy* #6.** Alfred Knoot realizes he has a drinking problem, and Dog Boy helps him out of it **M $1.75 (DOG-06)**

***Dog Boy* #8.** Dog Boy and Alfred Knoot start an alternative newspaper, and Dog Girl goes graffiti-ing. **M $1.75 (DOG-08)**

***Dog Boy* #9.** "Heartsong". The dancing cats are back, Benb is in Managua, and the paper thrives. **M $1.75 (DOG-09)**

***Dog Boy* #10.** Dog Boy has been responsible for too long and goes drag racin' to work out some tension. Great Big Daddy Roth tribute cover on this final issue. **M $2.00 (DOG-10)**

***Don Rosa's Comics and Stories* #1.** Before Don Rosa became the heir apparent to Carl Barks at Gladstone Comics, he wrote and drew these extravagantly action-packed tales for tanzines. This one takes Launcelot Pertwillaby and his friends to the North Pole. . . **$2.95 (ROSA-1)**

***Don Rosa's Comics and Stories* #2.** In the second issue, Pertwillaby journeys to the center of the Earth and nearly gets swallowed up by a Black Hole **$2.95 (ROSA-2)**

***Doomsday Squad* #1.** A tiny slice of history: John Byrne's first full-length story (*Doomsday + 1*), newly colored by Mark Wheatley, with a new Byrne cover and a *Batgoda* vignette in back **$2.00 (DOOM-1)**

***Doomsday Squad* #2.** Another original John Byrne cover leads off the second reprint, with a full-color *Lloyd Llewellyn* story bringing up the rear **$2.00 (DOOM-2)**

***Doomsday Squad* #4.** A rare Neal Adams cover leads off this issue, which features spectacular underwater scenes that come alive in the coloring. Also: *Miracle Squad* previewed **$2.00 (DOOM-4)**

***Doomsday Squad* #5.** A powerful Gil Kane cover leads off this fifth John Byrne story, and the back-up is a full-color *Captain Jack* story by Mike Kazaleh and Marc Schirmeister **$2.00 (DOOM-5)**

***Doomsday Squad* #6.** The finale of *Doomsday + 1*—art, as always, by John Byrne—with another Gil Kane cover, and the first full-color Holo Brothers story **$2.00 (DOOM-6)**

***Doomsday Squad* #7.** Never before published in color (or on a mass-market basis), the final installment is Byrne's most accomplished work on the series. Plus a full-color Kelt Llama story, and a Kane cover. **$2.00 (DOOM-7)**

FOCUS ON JACK COLE. Ron Goulart's biography of the creator of Plastic Man is supplemented by lots of illustrations (both from *Plastic Man* and Cole's magazine work), plus a complete checklist of Cole Plastic Man stories **$5.95 (FOC-JC)**

***Gil Kane's Savage!* #1.** The most exquisitely violent comic ever produced. *Savage* finds Kane at the top of his form. With a new Kane cover and an interview with Kane **M $2.50 (SAVAG)**

***Good Girls* #1.** Carol Lay's bizarre title follows the adventures of Miss Lonelyhearts. Monica Saunders—plus Irene Van de Kamp, the duck-billed millionaire heiress and her blind paramour. **M $2.00 (GOOD-1)**

***Good Girls* #2.** Monica undergoes further entanglements in love, and Irene encounters "Polite Society" and finds it wanting. **M $2.00 (GOOD-2)**

***Good Girls* #3.** "Beauty and the Beast With Two Heads" is a book-length Irene story in which she is abducted to a remote island by a mad millionaire, while her would-be boyfriend gets into one mess after another. Freaks galore in this one! **M $2.00 (GOOD-3)**

• *Good Girls* #4. The latest installment of the Irene saga finds her escaping the island from the previous issue. Plus "Self-Contained," about a society where women live without men, and "Catwoman A-Go-Go"! **M $2.00 (GOOD-4)**

***Frank Frazetta's Thun'da* #1.** The only full-length comic Frazetta ever did; color by Henry Mayo. **$2.00 (FRAZ-1)**

***Frank Frazetta's Untamed Love* #1.** A collection of Frazetta romance tales, colored by Mayo. **$2.00 (FRAZ-2)**

HOLLYWOODLAND. From the twisted mind of Kim Deitch comes the tribute to old movies, the La Brea Tar Pits, magic and make-believe. Originally serialized as a comic strip in the *L.A. Reader*. With a new cover, plus a behind-the-scenes essay with lots of sketches and photos. **$7.95 (HOLLY)**

THE HOLO BROTHERS' CURSE OF THE BLOATED TOAD. Fresh from the pages of *Threat!* comes this combat collection of the entire first Holo Brothers adventure, with a new cover painting. **$8.95 (HOLO-S)**

***Honk!* #1.** The humor magazine for a new generation debuts with a Don Martin interview, plus strips from Daniel Clowes, Bob Boze Bell, Chester Brown, J.R. Williams, Marc Hempel, and Phil Elliott and Eddie Campbell **M $2.75 (HONK-1)**

***Honk!* #2.** Bill Watterson and Drew Friedman grant rare interviews. Plus a hilarious text piece by Alan Moore (art by Peter Bagge), as well as Bob Boze Bell, Elliott/Campbell, J.R. Williams, J.D. King, and more. **M $2.75 (HONK-2)**

***Honk!* #3.** Matt Groening is interviewed in Hell, plus Hunt Emerson, and the usual gang of idiots: Williams, Elliott/Campbell, Hempel. . . **M $2.75 (HONK-3)**

***Honk!* #4.** A conversation with David Boswell and a Reid Fleming cover, plus another Alan Moore essay, and work by Jim Sergey, John Callahan, Campbell/Elliott, Craig Bartlett **M $2.75 (HONK-4)**

***Honk!* #5.** Bill Griffith speaks on the pinhead, plus work by J.R. Williams, Elliott/Campbell, Gotlib, Sergey, Lloyd Dangle, William Clark, and more. **$2.75 (HONK-5)**

***Hugo* #2.** In the second issue of Milton Knight, Jr.'s daffy fairy tales for adults, Hugo decides to move into a career as a comic book artist. **M $2.00 (HUGO-2)**

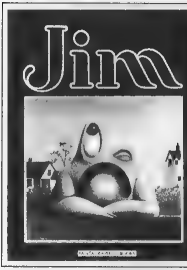
***Hugo* #3.** Hugo goes underwater and is kidnapped by willful mermaids for his sexual prowess **M $2.00 (HUGO-3)**

INTO EVERY LIFE A LITTLE EDGE MUST FALL. L.J. Kopf's surreal *Edge* cartoons are collected into a paperback volume that goes beyond the far side, outside the neighborhood, and just generally places you haven't been before. **$6.95 (EDGE-1)**

***Itchy Planet* #1.** Leonard Rifas's political comic kicks off with a nuclear issue, with work by Larry (*Cartoon History of the Universe*) Gonick, Michael Dougan, Norman Dog, and others. **$2.25 (ITC-01)**

***Itchy Planet* #2.** A gimlet gaze at the comics industry features work by Joyce Farmer, Mary Fleener, Michael Dougan, Dennis Worden, Nick Thorkelson, Brabner and DeStefano. **$2.25 (ITC-2)**

• *Itchy Planet* #3. Just in time for the elections comes the "Electoral" issue, with cover-to-cover comics by Larry Gonick, R. Diggs, Seth Tobocman, Scott Bieser, Peter Kuper, Spain, and many others. **$2.25 (ITC-03)**



***Jim* #1.** Jim Woodring's startlingly eccentric magazine combines essays, illustrations, prose fiction, fake ads, and even a few comics. The first issue includes "Ses Food Platter From Hell," the beginning of "Tales of Bears," and much more funny and scary material.
M $2.25 (JIM-01)

***Jim* #2.** Even stranger than the first issue, this one includes the tale of the "Invisible Hinge," "My Dream House," "A Walk in the Foot Hills," and the adventures of the cat "Big Red."
M $2.50 (JIM-02)

***Journey* #15.** Fantagraphics' first issue of William Messner-Loebs's frontierland series, starring the indomitable Wolverine MacAllistaire. **$1.70 (JOU-15)**

***Journey* #16.** The conclusion of the "Fort Miami" storyline capped by an unexpected upheaval—literally, in this case. **$1.70 (JOU-16)**

***Journey* #17.** Having escaped the earthquake with his life, Wolverine tries to piece his life back together, and receives an unexpected visit from an old friend
$2.00 (JOU-17)

***Journey* #18.** Wolverine rescues the pedantic Elmer Alyn Craft from the Hessian Brothers, but a blizzard comes up and they seek refuge. **$2.00 (JOU-18)**

***Journey* #19.** Shortly before everyone drives each other nuts in the refuge, the blizzard ends, and the "New Hope" storyline begins. **$2.00 (JOU-19)**

***Journey* #20.** Wolverine saves a woman from fiery death. Craft is shocked to discover her identity, and an ancient evil is suspected.
$2.00 (JOU-20)

***Journey* #21.** The founders of New Hope give Wolverine and Craft some background, and a sleepwalking girl offers a clue.
$2.00 (JOU-21)

***Journey* #22.** Tracking a wolf leads Wolverine to an unexpected discovery, and Craft learns how to shoot a gun **$2.00 (JOU-22)**

***Journey* #23.** Wolverine is saved from the wolf, and finally delivers his much-delayed package to the correct recipient. **$2.00 (JOU-23)**

***Journey* #24.** Wolverine is felled by an arrow, and Craft interrogates the denizens of New Hope. **$2.00 (JOU-24)**

***Journey* #25.** Craft and Wolverine tie the knot with two New Hope women, and the white Indian turns up after the wedding.
$2.00 (JOU-25)

***Journey* #26.** Agatha goes sleepwalking, Wolverine's nightmares become real, and Craft saves the day! **$2.00 (JOU-26)**

***Journey* #27.** Some of the mysteries of New Hope are solved, while others remain; Wolverine goes to watch a man die. **$2.00 (JOU-27)**

***Journey: Wardrums* #1.** The latest installment of the story, in which Josh battles beavers, fleas, and other vermin.
$2.00 (WAR-01)

THE JOURNEY SAGA: TALL TALES. The first four issues of William Messner-Loebs's hinterland epic, including the "bear chase" sequence and the rare Cerebus episodes. Plus a new text piece by Messner-Loebs, and introductions by Eisner and Simpson. **$6.95 (TALL-T)**

● ***Kafka: The Execution.*** Leopoldo Durenona offers four magnificently-illustrated adaptations of morrow-chilling Franz Kafka stories, including the title story, "A Country Doctor," and two more.
$2.50 (KAFKA)

***Kelf Llama* #1.** Matt Howarth's Kelf Llama goes freelance and finds herself embroiled in a situation that could spell doom for a whole race. **$2.00 (KEIF-1)**

***Kelf Llama* #2.** Told entirely in flash-back, this issue relates the worst baby-sitting experience ever **$2.00 (KEIF-2)**

***Kelf Llama* #3.** "The Thorn Beneath the Rose": A flower show becomes a much bigger problem for Kelf than she ever could have expected
$2.00 (KEIF-3)

***Kelf Llama* #4.** Kelf and a cabin boy are the only survivors when an alien intelligence accidentally kills everyone on a luxury liner.
$2.00 (KEIF-4)

● ***Kelf Llama* #5.** Unemployment is bad enough on Earth, but on Web-Base Edison-Blue, they cut off your air! **$2.00 (KEIF-5)**

● ***Kelf Llama* #6.** Adrift in a Sargasso of space, Kelf battles an unstoppable robotic war machine. **$2.00 (KEIF-6)**

***Lloyd Llewellyn* #5.** Six—yes, six!—stories, including "The Battlin' American," "Maiden Japan," "The Eatniks," "Color Me Red." **$2.25 (LLLL-5)**

***Lloyd Llewellyn* #6.** In "The Nightmare," Lloyd finds himself crossing the boundaries of time and space itself, while "Hound Blood" is a tale of murder and madness... **$2.25 (LLLL-6)**

● ***Lloyd Llewellyn Special* #1.** Thirty-two pages of all-new comic strips from Dan Clowes make this an un-a-lloyd pleasure: five Lloyd adventures, including "Dementia Precox" and "The Queen of Venus." **$2.00 (LLLL-S)**

LOS TEJANOS. Jack Jackson's biography of Juan Seguin chronicles Texas's painful struggle for freedom in 136 scrupulously-researched pages.
$6.95 (TEJAN)

***Love and Rockets* #1.** The seminal first issue, now available in a facsimile edition, with the covers from the *original* "small" edition as a bonus. **M $3.50 (LR-001)**

***Love and Rockets* #23.** Chapter Three of "Human Diastrophism," plus the conclusion of "The Death of Speedy Ortiz." **M $2.25 (LR-023)**

***Love and Rockets* #24.** More "Diastrophism," plus three Locas tales.
M $2.25 (LR-024)

***Love and Rockets* #26.** The conclusion to Gilbert's magnum opus "Human Diastrophism," plus the first half of the Locas story "Polar Bears." **M $2.25 (LR-026)**

***Love and Rockets* #27.** The conclusion to "Polar Bears," plus a modernistic folk tale from Gilbert **M $2.25 (LR-027)**

● ***Love and Rockets* #28.** A tale of Hopey when she was young, plus a tale of the Locas when they were very young, and Gilbert's illustrated biography of Frida Kahlo **M $2.25 (LR-028)**

● ***Love and Rockets Bonanza.*** A collection of hard-to-get pieces, including all the material that never appeared in the comic book (four stories done just for the book collections), plus the original T-shirt designs. **M $2.75 (LR-BON)**

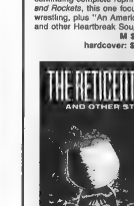
● ***Love and Rockets Book One: MUSIC FOR MECHANICS.*** This is where it all began, now in a striking new edition with superior printing and design, as well as a handsome hardcover edition with a full-color jacket. Includes "BEM" and the earliest "Locas." **M $11.95 (LRB1-S)**
hardcover: $35.00 (LRB1-H)

Love and Rockets Book Two: CHELO'S BURDEN. Includes the very first "Heartbreak Soup" story, the re-edited "100 Rooms" with six extra pages added, plus "Maggie Vs. Maniakk" and more.**M $9.95 (LRB2-S)**
hardcover: $30.00 (LRB2-H)

Love and Rockets Book Three: LAS MUJERES PERDIDAS. The complete "Lott Women" saga, "Act of Contrition," and "The Laughing Sun." New story: "A Date With Hopey." **M $10.95 (LRB3-S)**
hardcover: $30.00 (LRB3-H)

Love and Rockets Book Four: TEARS FROM HEAVEN. Errata Stigmata on cover featured, plus Jaime's Rocky stories, "Slug Fest," "Amor Y Cohetes," and a new four-page Gilbert story. **M $10.95 (LRB4-S)**
hardcover: $30.00 (LRB4-H)

● ***Love and Rockets Book Five: HOUSE OF RAGING WOMEN.*** The continuing complete reprinting of *Love and Rockets*, this one focusing on wrestling, plus "An American in Palomar" and other Heartbreak Soup stories **M $10.95 (LRB5-S)**
hardcover: $35.00 (LRB5-H)



Love and Rockets: HEARTBREAK SOUP. Gilbert Hernandez's earliest "Heartbreak Soup" stories assembled chronologically, with an introduction by Alan Moore. Plus Errata Stigmata, and more. **M $10.95 (LR-HBS)**

Love and Rockets: THE RETICENT HEART. Book Two in the "Heartbreak Soup" series, including "An American in Palomar," "Holidays in the Sun," and more. Introduction by Harvey Pekar. **M $10.95 (LR-TRC)**

Love and Rockets: SHORT STORIES. Jaime Hernandez's earliest "Locas" stories, plus "100 Rooms" and "Love and the Rocket" (a.k.a. "Mechanics"), with an introduction by Carter Scholz. **M $10.95 (LR-SHO)**

Love and Rockets: THE LOST WOMEN. The longest "Mechanics" story ever, "A Date With Hopey," plus tales of lady wrestler Rena Titanon. Introduction by Brad Holland. **M $10.95 (LOST-W)**

● ***LOVE AND ROCKETS CALENDAR 89.*** Twelve full-page illustrations by Jaime and Gilbert Hernandez (including jams), plus literally dozens of tiny spot illos of their many characters. All this, a color cover, and a usable calendar (with interesting and informative dates), as well. **$9.95 (CAL-89)**

***Mechanics* #1.** Jaime Hernandez's classic "Mechanics" story from *Love and Rockets #2* given the full-color treatment by Paul (*Mister X*) Rivoche, with a new cover, plus a new color Penny Century story. **M $2.00 (MECH-1)**

***Mechanics* #2.** "Mechanics" continues, the Penny story concludes, plus a "Rocky" tale—over 25 pages of Jaime Hernandez in color! **M $2.00 (MECH-2)**

***Miracle Squad* #2.** When Sandra is kidnapped by Sweets O'Hanlon, the Miracle Squad swings into action! More '30s action from John Wooley and Terry Tidwell—in color for this issue only. **$2.00 (MIRA-2)**

***Miracle Squad* #3.** Miracle Studios' new owner gets caught in a compromising situation, the Amazing Miracle is tossed from a high-flying blimp, and Sandra gets the drop on Sweets O'Hanlon. **$2.00 (MIRA-3)**

***Miracle Squad* #4.** Sandra finally finds her sister—and the thugs find her! The setting for this climax is a gambling ship in international waters . . . **$2.00 (MIRA-4)**

***Myron Moose Funnies* #1.** Bob Foster offers up full-length swipes at Dr. Seuss and Uncle Wiggily, plus more strips—and Bill Stout's outrageous "Frazetta with Mooses" *Weird Moose-Fantasy* cover. **$2.00 (MYRO-1)**

***Myron Moose Funnies* #2.** Funny takes on *Batman*, *Plastic Man*, *Little Orphan Moose*, *Buck Rogers*, *Fritz the Cat*, *Citizen Kane*, and *Dick Tracy*. **$1.75 (MYRO-2)**

***Myron Moose* #3.** Spoofs of *Tarzan*, *Little Nemo*, plus the unforgivable "Comic Book Fans" by Vincent Davis. **$1.75 (MYRO-3)**

NEAT STUFF (BEST OF). A big 128-page collects the best of Peter Bagge's comic from the first five issues, with lots of Bradleys, Girly-Girl, and Junior—plus a rare story from *Weirdo*, "The Reject," and notes on the creation of Bagge's various continuing characters. **M $9.95 (BONS-1)**

***Neat Stuff* #6.** A special all-Bradley issue: Mom is pushed to the breaking point and rebels, while the Bradley kids, left to their own devices, very nearly annihilate one another. **M $2.25 (NS-006)**

***Neat Stuff* #7.** Junior gives a whole series of "Reasons to Never Leave Your House," plus two Studs stories, Buddy Bradley goes back to nature, and reader participation pages featuring Girly-Girl. **M $2.25 (NS-007)**

***Neat Stuff* #8.** Studs Kirby is on the air, a week at Babs Bradley's diary, Girly-Girl and Chuckie-Boy play "Follow the Leader," Chet and Bunny Lowney go for a ride, and the results of the reader participation pages. **M $2.25 (NS-008)**

***Neat Stuff* #9.** Peter Bagge's "Hippy House" features Buddy Bradley in a 30-page epic that takes him back to the '60s. **M $2.25 (NS-009)**

***Neat Stuff* #10.** A special "all-sissies issue" starts off with a Junior cover and story. Plus Studs's friend Tate acts like a pathetic weasel, and Chuckie-Boy puts in an appearance too. **M $2.25 (NS-010)**

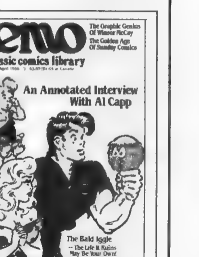
***Neat Stuff* #11.** An epic feature-length Studs Kirby story, as he returns to the radio and dukes it out with a rival talk show host—with hilarious and near-fatal effects. **M $2.50 (NS-011)**

● ***Neil and Buzz in Time and Space #1.*** George Alec Effinger's radically bizarre science fiction series is strikingly illustrated by Henry Mayo in the first of three issues: "Terrific Park." **$2.00 (NEIL-1)**

***NEMO* #2.** The second issue of the magazine of comics history features exclusive material on the birth of Superman, including a facsimile reprint of the Siegel/Shuster fanzine, interviews with both, plus Art Young and Fred Harman. **$3.50 (NEM-02)**

***NEMO* #7.** Carl Barks and FLoyd Gottfredson are interviewed, with a special color section of Barks's duck paintings. **$3.50 (NEM-07)**

***NEMO* #8.** An all-*Little Orphan Annie* issue, including a reprint of a 1929 *LOA* tale (not collected in any book), Donald Phelps's analysis of the series, and a very complete biography of Gray. **$3.50 (NEM-08)**


nemo
the classic comics library
The Graphic Comics Of Winsor McCay
The Golden Age Of Stanley Comics
An Annotated Interview With Al Capp
The Bald Eagle
– The Life & Times Of "By Your Own"

***NEMO* #10.** Christmas issue, with a portfolio of cartoonists' Christmas cards. Also, Gustave Verbeek's *Incredible Upside-Downs*, *Momma's Mell* Lazarus interviewed, and *Mutt and Jeff*
$3.50 (NEM-10)

***NEMO* #11.** The premiere of Walker and Browne's *Sam's Strip*. Charles Dana Gibson portfolio and cover, and James Montgomery Flagg.
$3.50 (NEM-11)

***NEMO* #12** Jack Williamson and Lee Elias's classic sf strip *Beyond Mars*, newsroman of the past Rose O'Neill, Frank King's most fantastic strip, and the cartoonists who fought World War II.
$3.50 (NEM-12)

***NEMO* #13.** A violent sequence from Will Gould's *Red Barry*, plus penman of the past TAD Dorgan.
$3.50 (NEM-13)

***NEMO* #15.** Special "adventure comics" issue features a long sequence from Milton Caniff's *Dickie Dare*, plus *Tim Tyler's Luck*, *Hairbreadth Harry*, and a long "European Heroes" installment.
$3.50 (NEM-15)

***NEMO* #16.** Special *Huckleberry Finn* issue, with looks at the adaptations of the classic strip. Also, George Herriman's early strip, *Barnyard Bean*, the conclusion of *Hairbreadth Harry*, and the art of Joseph Clement Coll.
$3.50 (NEM-16)

***NEMO* #18.** *Li'l Abner*'s classic "Bald Iggle" sequence, plus a hilarious speech by Capp, his final interview, and a portfolio of Winsor McCay's illustration work.
$3.50 (NEM-18)

***NEMO* #19.** Alfred Andriola's *Kerry Drake* in a complete episode, *Chief Wahoo*, the political art of Frank King, and Russell Patterson.
$3.50 (NEM-19)

***NEMO* #20.** Gustave Verbeek's nightmarish *Terrors of the Tiny Tads*, *Oaky Doaks*, plus a special section of strip promotion with rare art. Cover by Alex Raymond.
$3.50 (NEM-20)

***NEMO* #21.** A huge helping of Jack Kent's classic *King Aroo*, Percy (Stuppy) Crosby's paintings, and Harold Gray's little-known Western series, *Little Joe*
$3.50 (NEM-21)

***NEMO* #22.** A special section on Jimmy Swinnerton, including a portfolio of rare work, plus *Joe Palooka*, the cartoons of John Held, Jr., and the way the political cartoonists saw the labor disputes.
$3.50 (NEM-22)

***NEMO* #23.** A complete episode of *Little Orphan Annie* from 1937, a look back at *Hi and Lois*, Fontaine Fox's assistant reminisces, plus *Sam's Strip*.
$3.50 (NEM-23)

***NEMO* #24.** Special all-Rube Goldberg issue, with a long article, two personal reminiscences, a portfolio of *Boob McNutt* and classic "inventions."
$3.50 (NEM-24)

***NEMO* #25.** Ageless female cartoonist Edwina interviewed, plus Milton Caniff's advertising work, and first-person recollections by John Wheeler on Bud Fisher, TAD, and more.
$3.50 (NEM-25)

***NEMO* #26.** A lavish portfolio of the animal work of T.S. Sullivant, an article on *Henry*, the authentic history of Everett True, and cartooning contests
$3.95 (NEM-26)

***NEMO* #28.** Special "ethnic images" issue, including a shocking array of racist cartoons (lampooning Blacks, Jews, Chinese, Irishmen, and many others) from the early part of the century, plus a selection from *Torchy Brown*.
$3.95 (NEM-28)

NEW YORK NEW YORK. Using a wide diversity of styles, Peter Kuper's startling look at the city to end all cities runs the gamut from satirical jibes to sinister fantasies. Plus a few swipes at Ronald Reagan, just on general principle, of course. With a two-page full-color collage illustration, and a text introduction by Kuper
M $9.95 (N-YORK)

***Particle Dreams* #1.** The nice, large magazine format is the best showcase so far for Matt Howarth's nightmares and fantasies, here featuring Keif Llama. This issue: "Shark Hunt," "Solar Piracy," and "Kill Her," plus an introduction by professional would-be punk Lou Stathis.
M $2.25 (PD-001)

***Particle Dreams* #2.** "The Fear of Gods" begins, plus "Pole and Stagger Stuff," and "I Steel Love Lucy": More Keif Llama adventures.
M $2.25 (PD-002)

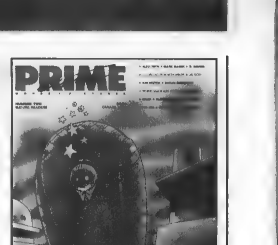
***Particle Dreams* #3.** "This Fear Of Gods" concludes, plus three ultra-shorts to wrap up the issue
M $2.25 (PD-003)

***Particle Dreams* #4.** Spectacular full-length dream sequence: "Kingdom of Shadow." As Keif herself puts it: "Hungry things in the mud . . ick!"
M $2.25 (PD-004)

***Particle Dreams* #5.** Another off-world expedition for Keif LLama: "Feyth."
M $2.25 (PD-005)

***Particle Dreams* #6.** The mini-series ends with a cluster of short-short stories, including two neverending Mobius loop stories you can cut out and assemble.
M $2.25 (PD-006)

***Prime Cuts* #1.** Spectacular premiere issue of the anthology magazine of the future features all-new material by R. and Aline Crumb, Don Seda, Drew Friedman, Susan Catherine, Eddie Campbell, Justin Green, Alec Stevens (adapting Lovecraft), plus two full-color Cliff Sterrett *Polly and Her Pals* pages, and the beginnings of "Rory Randall Singing Cowboy" and Flaubert's "Dictionary of Received Ideas" illustrated by Rick Geary.
M $3.50 (PC-001)



***Prime Cuts* #2.** Gilbert Hernandez cover, full-color Kim Deitch illustration of Hell—plus Alex Toth, Mark Marek, Skip Williamson, Joe Sacco, Richard Sala, Mark Martin, Spain, Don Seda, Phil Elliott, and more!
M $3.50 (PC-002)

***Prime Cuts* #3.** Rick Geary's 10-page "The Abominable Mrs. Pearcy," plus new work by Kim Deitch, Charles Burns, Michael Dougan, Chester Brown, and more.
M $3.50 (PC-003)

***Prime Cuts* #4.** A harrowing 20-page "Sinner" story by Munoz and Sampayo, plus Sala, Dougan, Kopt, Stevens, M. Singh, Burns, and the rest of the gang.
M $3.50 (PC-004)

***Prime Cuts* #5.** Special humor issue starts off with Drew Friedman cover, plus work by Kim Deitch, Norman Dog, Mary Fleener, L.J. Kopf, Kenny Be, Joe Sacco, Franquin; classic strips by Russ Johnson and Jack Cole.
M $3.50 (PC-005)

***Prime Cuts* #6.** Gabriel and F. Solano Lopez's shattering drama "Ana" begins Also, Spain's "Chicago '68," Daryl Hutchinson adapts Lovecraft, "Rory Randall," Franquin, Flaubert/Geary.
M $3.50 (PC-001)

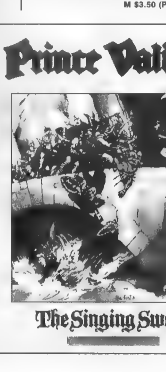
***Prime Cuts* #7.** Dan Clowes, Joost Swarte, Paul Mavinga, L.J Kopf, Craig Maynard, plus the ongoing works of Franquin and Solano Lopez, and the end of "Rory Randall."
M $3.95 (PC-007)

***Prime Cuts* #8.** Peter Kuper adapts Kafka, a pre-Journey story from William Messner-Loebs's archives, a new story from Richard Sala, plus Solano Lopez and Franquin, and Flaubert/Geary as always
M $3.95 (PC-008)

***Prime Cuts* #9.** Harvey Pekar and Gary Kwapisz team, plus Lanzee Arnold, Carol Tyler, and the shattering 30-page conclusion to "Ana."
M $3.95 (PC-009)

PRINCE VALIANT BOOK 1: "The Prophecy." Hal Foster's very earliest adventures of his knightly hero. Witness his early training, his first view of Camelot, and other classic sequences Oversize books, in spectacular full color
$14.95 (VAL-001)

PRINCE VALIANT BOOK 2: "The Singing Sword." Magic, sea battles, and swordsmanship predominate in the second year of the strip.
$14.95 (VAL-002)



● ***PRINCE VALIANT BOOK 3: "Knights of the Round Table."*** Val gets the ultimate reward for devotion to his king. **$14.95 (VAL-03)**

● ***PRINCE VALIANT BOOK 4: "The Menace of the Hun."*** Valiant goes off to fight the evil Mongol invaders, plus other tales. **$14.95 (VAL-04)**

PRINCE VALIANT BOOK 29: "Monastery of the Demons." The monks have a very special way of frightening off brigands in this story from 1981-82. **$8.95 (VAL-29)**

PRINCE VALIANT BOOK 30: "Am, Son of Valiant." The young prince is featured. **$8.95 (VAL-30)**

PRINCE VALIANT BOOK 31: "A Joust For Aleta." Valiant's beautiful wife ends up with more squires than she needs in these episodes from 1963 **$8.95 (VAL-031)**

● ***RALPH STEADMAN'S AMERICA*** Hunter S Thompson's traveling companion and gonzo cartoonist Ralph Steadman casts an acid pen on the Home of the Brave and the Free, from Richard Nixon to Disneyland, from Viet Nam vets to Republicans. With a depressing new cover, and an intro by Thompson himself. **M $14.95 (AMER-S)**
hardcover: $35.00 (AMER-H)
signed hardcover: $45.00 (AMER-Z)

THE REAPER OF LOVE. Finally collected under one cover, all of Bern Wrightson's earliest escapades, including the classic "Uncle Bill's Barrel," the rarely-seen "Beneath the Dignity of the Apes," a sketchbook section, and much more. 148 pages. **$12.95 (REAP-S)**

● ***THE SCUM ALSO RISES.*** Old-time undergrounder Skip Williamson has collected his very best work from two decades into a 144-page book, including eight pages of color, sketchbook stuff, a new Reagan story! **M $14.95 (SCUMA)**

Sinner #1. Jose Munoz and Carlos Sampayo's great detective series opens with "Talkin' With Joe," an "origin" story of sorts. **M $2.25 (SIN-01)**

Sinner #2. Alack Sinner's first case leads to madness and despair: "The Webster Case." Plus a radical horror story from Uruguay, illustrated (in black and red) by the legendary Alberto Breccia. **M $2.95 (SIN-02)**

Sinner #3. "The Fitmore Case" is the second Sinner story (from 1976), and it's backed up by a new "Sudor Sudaca" tale by Munoz and Sampayo: the anti-military "Making Men"
M $2.95 (SIN-03)

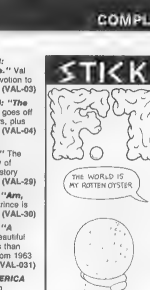
Thraxtt #6. Bob's first story really finishes off, Enigma in "The Hero," and the Holos, in deep trouble—plus another Zone. **$2.25 (TH-006)**

Thraxtt #7. The Holo Brothers battle the Bush Toad idol, "Bob Mercenary" kicks off a new story, plus "Enigma" and "Zone" **$2.25 (TH-007)**

Thraxtt #8. Toxins in New Jersey in "Zone," back to Homeworld for the Holos, and "Enigma" too. **$2.25 (TH-008)**

Thraxtt #9. The dangling conclusion to "Bob Mercenary," a "Respite" for the Holos, plus Enigma and Zone **$2.25 (TH-009)**

Thraxtt #10. The final issue of the anthology title features a spectacular Jim Rohn cover that goes with the climax of the Holo Brothers tale; plus "Enigma" and "Zone" wrap up—more or less **$2.25 (TH-010)**



Stickboy #1. Dennis Worden's crudely-drawn hero suffers angst, unemployment, employment, nuclear holocaust, joggers, yuppies, sexual frustration, and a penis that talks back. From the pages of *Rip Off Magazine!* **M $2.25 (STIC-1)**

● ***Street Music #1.*** Under a full-color Richard Sala cover, Mark Burbey's anthology includes work by Rich Larson, Mark Martin, Jules Feiffer, Carol Tyler, Pete Hamill, and more. 48 pages of real-life comics. **M $2.75 (STRE-1)**

Thraxtt #2. Under a startling Jim Rohn cover, Dave Harrison and Jay Geldrof's "Family Ties" continues, the Holos. go off planet, plus Gary (*Superswine*) Fields's "Enigma" and M. Krajger's "Zone" both feature new chapters. A sizzling adventure anthology for those who like their action fast and dirty! **$2.25 (TH-002)**

Thraxtt #3. Gary Fields gets the cover spotlight, the Bush Toads attack the Holos, plus "Zone" and "Bob Mercenary." **$2.25 (TH-003)**

Thraxtt #4. A "Zone" cover by M. Krajger, Jerry's secret revealed in "Holos," plus "Bob Mercenary" and "Enigma Funnies." **$2.25 (TH-004)**

Thraxtt #5. Bob Mercenary's first story almost finishes off, Zone returns to the Wastelands, plus the Holos and Enigma continue their respective adventures **$2.25 (TH-005)**

● ***TRASHMAN LIVES!*** Spain's revolutionary hero lives again in this 144-page compilation of his most anarchic and violent exploits from the glory days of the undergrounds, with a new cover. **M $12.95 (TRASH)**

Usagi Yojimbo #3. Usagi meets up with old friend Kenichi and together they go to save his home town in part three of "Samurai." Plus Don Dougherty's "Croakers"—a silent strip starring frogs. **$2.00 (UY-003)**

Usagi Yojimbo #6. A tragic story of a mother's love is the lead story—plus Tom Luth's punky "Rockhoppers" in the back! *(Second printing)* **$2.00 (UY-008)**

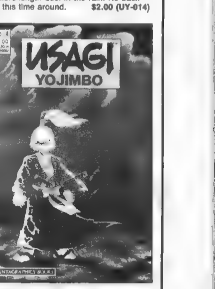
Usagi Yojimbo #10. "Blade of the Gods," a story of demonic possession, backed up with a Peter Laird story co-starring Usagi and Teenage Mutant Ninja Turtle Leonardo. **$2.00 (UY-010)**

Usagi Yojimbo #11. A Groo-some spirit pervades the issue, from the farcical lead story (co-starring Gen the Bounty Hunter) to the Catnippon back-up by the great Sergio Aragones. **$2.00 (UY-011)**

Usagi Yojimbo #12. "The Shogun's Gift," a sword, is stolen and Usagi almost inaverteintly returns it. Plus a Lionheart story by Tom Stazer, "Hold That Tiger." **$2.00 (UY-0012)**

● ***Usagi Yojimbo #13.*** Beginning the ongoing serial "The Dragon Bellow Conspiracy," the first epic-length Usagi story since the origin story. Plus "Digger Duckbill" by Scott Shawl and Mark Evanier. **$2.00 (UY-013)**

● ***Usagi Yojimbo #14.*** "The Dragon Bellow Conspiracy" continues with a feature-length duel in the rain. No back-up this time around. **$2.00 (UY-014)**



USAGI YOJIMBO BOOK ONE. Every single Usagi Yojimbo story from before *Usagi* #1 is presented in this compact 150-page anthology, including "Blind Swordsqig," the "Bounty Hunter" stories, and many more. Cover painting by Stan Sakai. *Second Edition.* **$10.95 (UYB-01)**

The Wandering Stars #1. Stuart Hopen's sensitive, intelligent science fiction tale is boosted by the inventive and elaborate artwork of Sam Kieth. **$2.00 (WS-001)**

Yahoo #1. Joe Sacco, erstwhile editor of *Centrifugal Bumble-Puppy*, provides a satirical looks at the '70s, at the upwardly mobile, at medieval feies worship, and at self-pitying, whining cartoonists trying to make ends meet. **M $2.00 (YAH-01)**

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"There was a lot of violence but the captions were funny."

AL WILLIAMSON

Caricature by Bret Blevins.

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DWIGHT JON ZIMMERMAN: *Al, this WOLVERINE project is the latest in a lot of things you've been doing for Marvel recently.*

AL WILLIAMSON: Yes, I've been doing DAREDEVIL and now WOLVERINE. I've been doing a lot of different stuff, so much I can't even name them. *(Laughter.)* Yes, I'm doing a lot of work for Marvel. They keep me busy, thank heavens.

DWIGHT: *And it's almost exclusively inking now.*

AL: Yeah.

DWIGHT: *Why is that?*

AL: Well, I was doing the STAR WARS strip, daily and Sunday, and I was also doing work for Pacific Comics, a page a week of comic-book work. I did have an assistant on the strip, which was a break of course, but for the last six months on the strip I did it myself, plus all of this work. So I was doing pretty good! For a

VITAL STATISTICS

Name: Al Williamson
Born: 21 March 1931 — New York City
First Professional Work: It must have been 1948, pencilling some TARZAN pages for Burne Hogarth. Then my first work in comic books was for FAMOUS FUNNIES, and then I was working at the Bullpen for Marvel
Most Memorable EC Experience: Getting the job!
Favorite Brush: Oh, come on! The one that *works!*

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"The unseen, the suggestion, is much more

RRRRR
I SUSPECT IT IS THE SIGHT OF THE FIGURE IN THE CART THAT HAS AGITATED HIM, GOBLIN!
IT IS CLEARLY A WOMAN BENEATH THOSE ROBES, THOUGH WHETHER HUMAN OR ALIEN IT IS IMPOSSIBLE TO TELL.

Al Williamson inking the pencils of Bret Blevins (Hulk #310).

WEAR HIM SHARLIN!? HE'S UP FOR VIOLENCE!
RRRRR
I SUSPECT IT IS THE SIGHT OF THE FIGURE IN THE CART THAT HAS AGITATED HIM, GOBLIN!
IT IS CLEARLY A WOMAN BENEATH THOSE ROBES, THOUGH WHETHER HUMAN OR ALIEN IT IS IMPOSSIBLE TO TELL.

one man job I was doing pretty good and I figured when the strip ran to the end of the contract I would be able to do at *least* four pages of comic-book work, pencil and ink, and not make a lot of money but be able to take care of the family and pay the bills. And as soon as I gave up the strip and gave up the Pacific work — no, I didn't give up the Pacific work, there were a couple of jobs that had to be done — then all of a sudden I slowed up to a crawl, I was doing two pages a week! So I wasn't making any money, and the more I worried about it, the slower I got, the less money I made, the more I worried about it! *(Laughter.)* You know, panic sets in.

So **Julie Schwartz** asked me if I would like to ink a SUPERMAN job for DC. No, wait a minute, I'm going ahead of myself. They called me up to do a special Superman for SUPERMAN #400, and I didn't know Julie too well but I've always liked him. So I went up there and did the job, an eight-pager, and Julie and I got along fine, and he showed me some of **Curt Swan's** pencils and I sort of said, "Gee, these are really nice, it must be fun to ink them." So he gave me the job! "Go ahead, ink it." And at that point I was so worried about not making any money, you know, because I was working so slow, so I took it and found out that it was fun to ink and I was able to make a little extra money that way. All of a sudden I didn't have the weight of the whole job on me, in the sense that I had to meet a deadline. I had to do it all myself. I was getting so damn *critical* of my own work and working so slow that it got to be more of a pain than a joy, so I took up inking. *(Laughter.)* That's how it happened. And they liked the inking, thank heavens.

Then I did a job for Marvel. My friend **Bret Blevins** brought over an INCREDIBLE HULK job that he was pencilling, and it was just absolutely *gorgeous*, you know. Just beautiful! So I put the mention to him, "Jesus, I'd love to ink this thing." — sort of like in passing — and the next thing you know I got a call from **Carl Potts** asking do I want to ink the job. So that's how I got started with Marvel. I did that HULK job, which was a joy to do, and they started giving me more work, and

exciting than actually seeing these things."

YOUR JOB'S T'SEE T'HIS WELL-BEIN', GUARDIAN!
MY JOB'S T'MAKE HIM CUT LOOSE!
THE ALIEN FEMALE'S ROBES HAVE BEEN TORN FROM HER!
SHE IS BEAUTIFUL!
LOOKIT HOW SHE'S TREMBLIN'! LOOK! THE FEAR IN HER EYES!
I'M TELLIN' YA, THAT CHICK'S A HUMAN SACRIFICE--

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"I have had a chance at inking some real stinker stories."

PASSENGERS WEREN'T THE FIRST BODIES IN THAT GRAVEYARD — THIS WAS A BUSY BUNCH'A BOYS.
SOME OF THOSE FOLKS DIED FIGHTING...
...SOME PRAYING...
...SOME ACCEPTED THEIR FATE...

Al's ebony brush at work (above), and the original pencils by John Buscema (below).

so I decided to go with Marvel. I've always liked Marvel. One of my very first jobs in comics, in 1949, was working with the Bullpen — of course it wasn't called Marvel then, it was called Timely, then Atlas. So I go back to the '40s with Marvel. I've been with them on and off since the late '40s.

DWIGHT: *On WOLVERINE you're working over John Buscema's pencils, and on DAREDEVIL you're working on John Romita, Jr.'s. There are two very different styles there. Can you describe your approach to them, like what's going on in your mind when you have these jobs in front of you?*

AL: Well that I can't do because I don't know, I can't ever explain it. I just take each job and do it and it sort of comes out, you know. I try not to take away from any of the art that the boys have put down, it's *their* work. I try to treat it with respect and that's how I handle it. One fellow might be easier to ink than the other, it's hard to say until I actually get to work. Both **J.R.** and **John Buscema** are no problem inking — I mean it's *work* but it isn't like pulling teeth work. They're both so damn good that there's no real problem. The only problem I have would be if an artist does not pencil tight something important, like a gun or a car, or doesn't have his perspective lines correct on buildings, you know. If you don't have a good foundation on these things they won't look like what they're supposed to be if I ink 'em the way they are. But most artists are pretty good and everything is pretty much there.

"The fantasy of comics and films seems to have gone.

Al did pencils for the TARZAN newspaper strip (1948) that were later inked by Burne Hogarth.

DWIGHT: *So you really don't have a conflict —*

AL: Sometimes I do, I mean everybody does even on their own work, it's just a matter of getting down and doing it, that's all. You know, I don't consciously try to figure something out, I just go ahead and make it and then things start popping out and I start seeing things to do and not to do.

DWIGHT: *Do you have any story input on these things you ink?*

AL: No, I'm just an inker.

DWIGHT: *Well, Wolverine is supposed to be a more violent character and his own adventures will show a lot more of his violent nature.*

AL: Really? I didn't know that.

DWIGHT: *Since you've been in comics from the '40s on and —*

AL: I have to tell you I have been in comics since the '40s but I started when I was five. *(Laughter.)*

DWIGHT: *Since you've seen the full run of things, Dr. Wertham's crusade against comics, the formation of the Code, the very rigid structure regarding both sex and violence in the mainstream comics, how do you view what's being produced nowadays?*

AL: Hm . . . *(Pause.)*

DWIGHT: *Are you uncomfortable with it?*

AL: Yeah, sort of. Yeah, I am, because I somehow think that you can have these things that you're trying to do but show them off screen or just suggest them, you know. I think that the unseen, the suggestion, is much more exciting than actually seeing these things. You know, I *like* action but I don't particularly care for violence.

DWIGHT: *Could you give us a couple of examples of what you view as an action scene versus a violent scene?*

AL: Well . . . it would have to be in the movies. In the old days, let's take the old serials for instance, or a good adventure film, they would set up a fight scene in a barroom or wherever and it was choreographed and it was actually more fun to watch than a real fight. You *knew* that these guys were stunt men and you knew the thing was choreographed, you knew they worked it out, but it was so much fun to watch. Today they'll have a fight scene and they'll have blood oozing and kicking of the balls and all kinds of stuff that, hell, we see that and we know that's what a fight is like, we know it's a *violent* terrible thing, we know it's bad. But the film is fantasy. In some respects it's more fun and more satisfying to see two good stunt men work out a good routine and beat the heck out of one another, going through windows and crashing and all that, because you know it's done . . . I'm sort of losing my track here, but to me it's more fun.

Of course I'm old fashioned anyhow, you know. The funny thing is, I'll give you an instance that has nothing to do with action, I showed the old CAPTAIN MARVEL serial to some friends and they liked it better than the new SUPERMAN with all of these super special effects and all of this business about flying. The flying scenes in the CAPTAIN MARVEL serial were *much* better, and it was done in 1941. So there you go. And it was much more believable, the character of Captain Marvel was much more believable — although I must say that **Christopher Reeve** is a damn good actor and pulled it off, the character of Superman and Clark Kent. But the flying scenes were not that great considering. I don't know, the fantasy of comics and films seems to have

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It's now nitty gritty which we see every day in the news."

gone, you know. It's now nitty gritty, lots of guts, lots of blood, lots of sex, lots of killing, lots of violence, which we see every day in the news. It's kind of a shame that we have to see it in comics. I'm not being a prude, I'm not a *prude*, but I feel that a little nobility in the characters today would be refreshing, you know. That's the way I feel about it.

DWIGHT: *I take it you've seen the INDIANA JONES movies.*

AL: Yeah.

DWIGHT: *Do you think that they were successful as far as being that kind of action?*

AL: The first one was good, that was the closest they've come. Also I saw a bit of the SPIRIT movie on TV and that was quite good considering. They had some good action scenes in that, like the old days, and well staged fight scenes where the camera isn't right up against the faces, you know, so you see full figures in action. But we're not talking about comics. *(Laughter.)* About the WOLVERINE violence, now I inked the first book, I couldn't ink the second one. What I found I liked were the captions! They have such a good sense of humor as they read. The captions follow this tremendous fight that goes on and on and on and on, Wolverine taking on the whole army and beating the hell out of them, and the captions were what *saved* it. There was a hell of a lot of violence but the captions were so *funny*, you know, Chris has got such a good sense of humor about it, that it didn't bother me.

DWIGHT: *And kind of like undercut the —*

Roy Krenkel and Al Williamson circa 1952.

AL: Yeah, took away from all of that violence, you know, and it was kind of like fun. It was handled correctly I thought. He's a very good writer. I haven't read that much of Chris's but I have read what I've gotten here to ink, and I like it very much. It's *fun* comics, and comics should be fun.

DWIGHT: *Do you read many?*

AL: No. *(Laughter.)* No, I don't. I can't help but read what I get here to ink, you know, and some of it is pretty stupid, but my steady books, DAREDEVIL and WOLVERINE, I think are very well written. But I have had a chance at inking some real stinker stories, pretty bad writing, you know, and not very original.

DWIGHT: *Do you sometimes feel, like when you get a story that isn't up to snuff, that it's almost like a challenge for you to improve on it in the respect of adding a little bit more to it with your inking or with your drawing?*

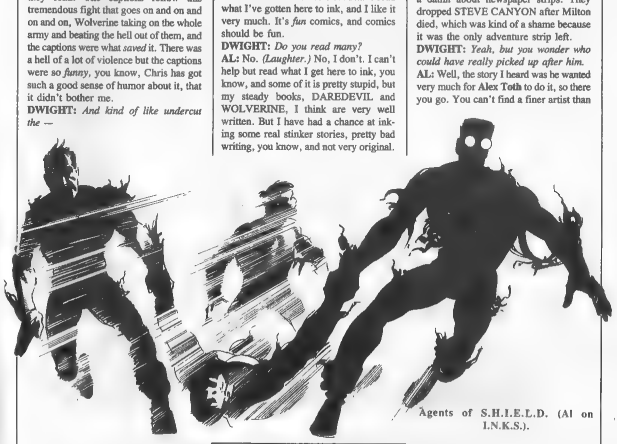
AL: Well . . . I always try to do my best on whoever I get to ink, and some might be a little bit more difficult than others, and in that respect I always try to do a good job. I mean it is my business to do the finish, and it is my business to hand in a job on time, a job that's acceptable. That's what I try to do. When I did my own work, pencil and ink, and if I got a dud of a script, if the subject matter was interesting to draw then that would save it for me because then I would try to make the pictures as interesting as possible, you know. And sure, you always try to improve on what you get, or at least do it justice as it were. After all you want the reader to read it, you want the reader to look at the pictures, so you try your best.

DWIGHT: *Would you like to go back to doing a newspaper strip?*

AL: It depends on the newspaper strip. Nowadays I don't think there's much interest in it anyhow, nobody really gives a damn about newspaper strips. They dropped STEVE CANYON after Milton died, which was kind of a shame because it was the only adventure strip left.

DWIGHT: *Yeah, but you wonder who could have really picked up after him.*

AL: Well, the story I heard was he wanted very much for **Alex Toth** to do it, so there you go. You can't find a finer artist than



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"There's *kids* out there, it's not just teenagers!"

More "inks vs pencils" from Marvel's WOLVERINE series (John & Al).

Alex. I mean the fans don't know that, they go for the new boys, but Alex has forgotten more than these new guys will ever know. Alex would have been *perfect* for that strip, it would have been great to see that. But I understand the syndicate was ready to cancel the strip when Caniff retired, they didn't want to continue it, so they dropped it.

DWIGHT: *Nowadays there's very much a star system among the people who produce the comics.*

AL: *(Laughter.)* Oh, God.

DWIGHT: *Would you agree?*

AL: I don't know. You have to remember I've been doing comics from when there was no real interest in that respect, you know. This fandom was not around in the '40s and '50s, it started in the '60s sometime. It's *nice* to be recognized in the sense of getting an award or somebody says something nice about you, that did not happen back in the '40s or '50s, but I have a suspicion it's going a little too much, you know. I mean we're only comic-book artists, we haven't discovered the cure for cancer for Christ's sake. *(Laughter.)*

DWIGHT: *Well, with the FLASH GORDON material that you did many years ago, did you feel any sort of pressure or were you like intimidated by the Alex Raymond material?*

AL: No, no, I enjoyed doing those books very very much. I was paying homage to Alex, you know. I tried to treat his creation with respect and dignity and tried to do it to the best of my ability. I find that other artists who have done FLASH

"I've been doing comics from when there was no real

GORDON just don't seem to get the feeling of the strip, you know. Flash is a noble guy and it's kind of nice to have that kind of a hero. Again, I'm old fashioned, but that's the way I see him. You have to remember I saw FLASH films when I was a kid, and when you're a kid you're impressed with the character, you really think this guy is real, and he becomes your hero. Kids dress up as Captain America or whatever nowadays, or even the Wolverine. My son, seven years old, *loves* Wolverine, just *loves* him! He thinks he's the greatest. To him Wolverine is a real person. That's why you have to be very careful with these characters who are attractive to the children, so it kind of bothers me that he's becoming more violent because little kids like him.

DWIGHT: *And you figure that they might be tempted to emulate him?*

AL: Well, even if he becomes more violent I *hope* they don't take any nobility away from him. I mean I'm not too sure about him, he's a real killer, he doesn't fool around, right.

DWIGHT: *Right.*

AL: But he's still a noble guy. If he sees someone who's in a bind, even though he feels this guy may be a bad guy, I *hope* he has compassion, you know. Don't take the compassion away, I think that would be very very important. I mean let's face it, there's *kids* out there, it's not just the damn teenagers! It's the *kids* that you have to worry about! Be aware that they take these things for real, you know. They are important to a little kid so you have to treat your characters, I would think, with a little care. And Wolverine *is* a good character, he's a *very* good character. But maybe I'm full of baloney, I don't know. *(Laughter.)* That's what I feel, you know. I mean I think you could still have the same stories and all that, but I think compassion would be nice to have in there too.

DWIGHT: *On a completely different subject, there's a question I've been wanting to ask you for quite some time actually: in the 1960s Dick Lupoff down at Canaveral Press contacted you, and you and Reed Crandall collaborated on a number of illustrations of the Edgar Rice*

Beautiful pencils by Mike Manley...with the inks of Al (King Conan).

interest in that respect, you know. Fandom was not around."

Burroughs books.

AL: Well, not too many, one or two.

DWIGHT: *Well, and you did some individual stuff and he did some individual stuff. That was the first time you worked on Burroughs material wasn't it?*

AL: Yes. I'd done **Burroughs** stuff for my own amusement before, and my friend **Reed Crandall** and I used to love to draw that stuff for our own amusement.

DWIGHT: *Considering how different your style and Reed Crandall's style was, it struck me odd at first that the two of you would be able to produce such nice illustrations together as you did.*

AL: Well, we didn't do that many, three or four, and they were laid out and pencilled by me and Reed inked them — but just a few. And we both admired the same illustrators, you know, and he was a superb artist, he was just absolutely wonderful. He had no problem, at least I don't *think* he had any problem, going over my stuff. He added his little bits to it, too, I didn't restrict him. And I've inked his work, which is no problem at all. I inked some of his comic-book stuff back in the '50s and it inked itself, it was just all there. So we did work well together in that respect, but we didn't do that much together. We worked in the same studio for a long time, he did his work and I did mine. Most of the time he used to help me out meeting the deadline, as usual.

DWIGHT: *Yeah, that's one thing that I envy about artists, they can work in a studio, they can talk with each other, they can lend a hand to each other. Writing tends to be a far more solitary endeavor.*

AL: Oh, yeah, oh, yeah. That's rough. And yet some artists like to work alone, you know.

DWIGHT: *But it is far more common for artists to share studio space.*

AL: Yeah, and also they tend to be more of a goof off group than most, I think. *(Laughter.)* We work very hard so we look forward to our little goof off coffee breaks. Bret and I — Bret shares a studio with me here, **Bret Blevins** — we both work damn hard. We have to, you know. But we always have at least once a day our 20-minute coffee break, or half an hour, and it's great! *(Laughter.)*

DWIGHT: *Considering the fact that he's working on THE NEW MUTANTS and he*

WHY SHOULD WE ACCEPT CONDITIONS WHEN THE CITY IS OURS FOR THE TAKING?
AYE, WE COULD HAVE IT IN A FORTNIGHT.
WE'LL ACCEPT THEIR TERMS, THOUGH, AND HONOR THEM. WE'LL NEED NUMALLA AS A STAGING GROUND FOR THE INVASION OF OPHIR.
CONTINUED IN ISSUE #38--

"Artists tend to be more of a goof off group than most."

recently did the INHUMANS graphic novel, there are times when he'll look up and say, "Al, for the life of me I can't figure out how this scene should go," or anything like that?

AL: Yeah, we help each other out in that respect, if we're not quite sure. For instance I might have a page I'm inking and it just doesn't look quite right to me, and then something hits me, you know, and I do something in pencil, like put in shading of some sort, and I go over and say, "Bret, do you think this would look better if I do this?" And he'll either say yes or no, or maybe he'll say, "Why don't you try this instead," or something like that. And I do the same when he does something. So, yeah, two heads are better than one.

DWIGHT: *Do you find yourself sometimes confused with all of the different costumed characters running around?*

AL: Oh, yeah, yeah. Not in DAREDEVIL because he's just one character, but I know Bret has trouble with NEW MUTANTS. Even though he designed the darn costumes he still has to

Again, Blevins provides the graphite...while Williamson dashes the finishing touches of ebony (New Mutants #72).

"There are some absolute prima donnas I can't understand."

look 'em up. *(Laughter.)* Which is understandable, I probably would too.

DWIGHT: *On DAREDEVIL Ann Nocenti and John Jr. have been doing a lot of rather unusual stories.*

AL: M-hm!

DWIGHT: *Do the themes in there put an extra challenge on you as far as trying to put into ink something that reinforces what they're thematically trying to do?*

AL: No, I really don't have a problem because, again, John is a supremely well-rounded artist in the sense of storytelling. I mean he is a *magnificent* storyteller. So it's all done for me, I'm just tracing his pencils.

DWIGHT: *Surely it's a little bit more than that, it can't be that mechanical.*

AL: No, it's still . . . I'm trying to make it work, I'm trying to put everything down he does. I think it's only once or twice I didn't put a background in on a panel, *only* because it really didn't need it and I was rushed. But I try to put everything down he puts there because he works very hard on these pages, so I work hard. I take my time and I do it to the best of my ability, you know. He's not only a very nice per-

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BUT THE BATTLE STATION PLANS ARE NOT IN THE SAME COMPUTER!
THOSE TAPES MUST BE SOMEWHERE ON BOARD!
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Two days worth of the STARWARS newspaper strip illustrated by Al (these are unpublished dailies).

son, I like Johnny very very much, I also admire him very much as an artist. He's a *very* good storyteller, a *damn* good artist! DAREDEVIL is one that I would never let go. As long as **J.R.** wants me to ink his stuff I'll be more than happy to.

DWIGHT: *Over the years you've worked with so many different people, are there any other artists that you'd love to work with that you haven't yet?*

AL: Hmmm, uhhh, I never thought of it that way.

DWIGHT: *Or writers?*

AL: Well **Archie Goodwin** is I guess my favorite writer, he's one of the finest.

DWIGHT: *Of course he wrote the STAR WARS that you worked on.*

AL: Yeah, and he wrote the SECRET AGENT X-9 strip, and we've done several comic-book stories together on and off.

DWIGHT: *The Warren magazine material.*

AL: Right, most of those, if not *all* of them, were written by him. I think I did two by **Bruce Jones**, who is another very good writer. I think **Mark Schultz** is a very good writer, too — he does XENOZOIC TALES for Kitchen Sink, I don't know if you've seen those books.

Al Williamson inks the pencils of John Romita Jr. (Daredevil #261).

"I don't care for all that depressing stuff."

DWIGHT: *Yeah, I've seen them but don't really remember them.*

AL: Well take a look at them, they're very well written, and he's getting better as an artist with each issue. Yeah, it's very well written stuff, intelligently written, and kind of fascinating and interesting. You ought to take a look at those, they're great!

DWIGHT: *Is there a particular book or story that you would just love to illustrate that you haven't yet?*

AL: I can't think of any offhand, no. It might be nice to do a SUB-MARINER story, but who knows whether I'll ever get to do it. I always liked the character.

DWIGHT: *What was it like working with Burne Hogarth?*

AL: Well, I only did about four pages and I was very young, I was 17 I guess, so I didn't really take it that seriously. And he had someone else working with him at the time, **Ross Andru,** so I just did my four and then went on to goof off time, you know.

DWIGHT: *What do you feel has been your best work of all of the stuff that you've done?*

AL: Oh, boy! *(Laughter.)* I guess I have one job that I did for EPIC that Archie wrote, an homage to our friend, Archie's and mine, **Roy Krenkel.**

DWIGHT: *Was this shortly after he died?*

AL: Yeah, it appeared in EPIC and it's called "Relic." I guess that's one of my favorite jobs, that's what you want to know.

DWIGHT: *Roy had some rather casual attitudes about his artwork, he regarded a lot of it as almost being throwaway.*

AL: Yeah, unfortunately. He was a very very very fine artist.

DWIGHT: *Yeah, I* loved *his stuff. It puzzled me that —*

AL: Well, some artists are like that, they can't see how good they are. Reed had a little of that.

DWIGHT: *Well, I can almost see it coming from a comic-book artist because so little respect was attached to the medium, but Roy never really was known as a comic-book artist.*

AL: No, he would have been a great book illustrator or a science-fiction illustrator. And he did those great **Burroughs** things and I think he got the *feel* of **Burroughs** the way I like it, you know, which is the **J. Allen St. John** feel to it, which he loved and I did too. He tried to do it in that vein, I guess, or the way he felt comfortable with, the way he wanted to do it. I liked him very much, I liked his illustrations, and personally he was just one of the greatest guys I've ever known, one of the most honest, one of the most intelligent, incredible sense of humor. He was a wonderful guy.

1988 William M. Gaines
FOOD FOR THOUGHT
William and Frank...
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THE ROCKET SPEWED FLAME, SETTLED IN HIS EAGERNESS BROCK SEEMED TO FEEL QUEST-ING THROUGH ITS METAL. YES! THE MEN WERE THERE...
WHEW! I'VE SEEN ALL KINDS, CAPTAIN, BUT OLD MOTHER NATURE REALLY OUTDID HERSELF HERE!
STRANGE PLANET, STRANGE LIFE FORMS, YOU'RE A BIOLOGIST, MARSH! YOU KNOW THAT?

Krenkel & Williamson collaborated on this classic splash from INCREDIBLE SCIENCE FICTION #32 (1955).

DWIGHT: *The comic-book professionals of today, how do they compare in attitude with the people you were working with back in the '50s? Are they pretty much the same, are they different?*

AL: Well, there are a few that are pretty much down to earth, hard working, creative people, and there are some that are just absolute prima donnas who I can't understand. It's just incredible. But basically most of the guys in the business are pretty nice guys. There's just one or two that, you know, you want to say to 'em, "Oh, God, come off of it!" *(Laughter.)* But we had 'em in the old days, too. I think I was considered one.

DWIGHT: *Oh?*

AL: Oh, sure. An 18-year-old punk kid comes in and, you know — but at the time I didn't realize it. I was very very insecure so I came across as a punk kid who *wasn't* insecure. It's amazing isn't it. *(Laughter.)*

DWIGHT: *Yeah, you try to hide it and overcompensate.*

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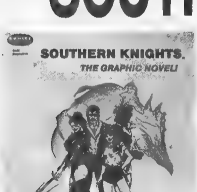

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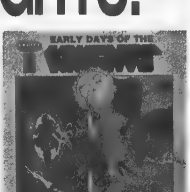

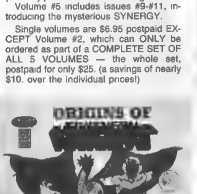

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"I don't care for the Die! Die! Kill! Kill!"

AL: Yeah, yeah, so there you go. So no one's perfect, we're all human beings, we have a lot of faults and we have a lot of good stuff, too. What the hell, what else do you want to know?

DWIGHT: *Did you ever meet Hal Foster?*

AL: Yeah.

DWIGHT: *How did he impress you?*

AL: Oh, a very stern gentleman, very stern, no nonsense. You could never call him Hal or Harold, it's **Mr. Foster.** It's the old school kind, the same with **Alex Raymond.** They were both quite nice and they were both gentlemen and, you know, you don't see that kind of people anymore, the ones that really command your respect. They were nice people, you know.

DWIGHT: *Have you seen the work that Bill Sienkiewicz has been doing, like ELEKTRA: ASSASSIN?*

AL: Yeah, I have, I don't care for it. I mean I don't care for the subject matter, I don't care for the violence, I don't care for the "Die! Die! Kill! Kill!" all that depressing stuff. This is *not* a comment on Bill's talent, Bill is an *extremely* talented guy, but I don't care for the subject matter at all. I'd rather not have it around.

DWIGHT: *Talking about Bill's art and the work of some other people, it's really a departure from traditional comic-book storytelling. Do you have any opinions about the new type of art that's being produced?*

AL: Well, there's so much of it — I'll be frank with you, this may come as a shock — but I don't know it that well. I really don't look at comic books that much so I can't really comment on it because I don't know that much about it.

DWIGHT: *So much of your time is devoted to your work you don't want to —*

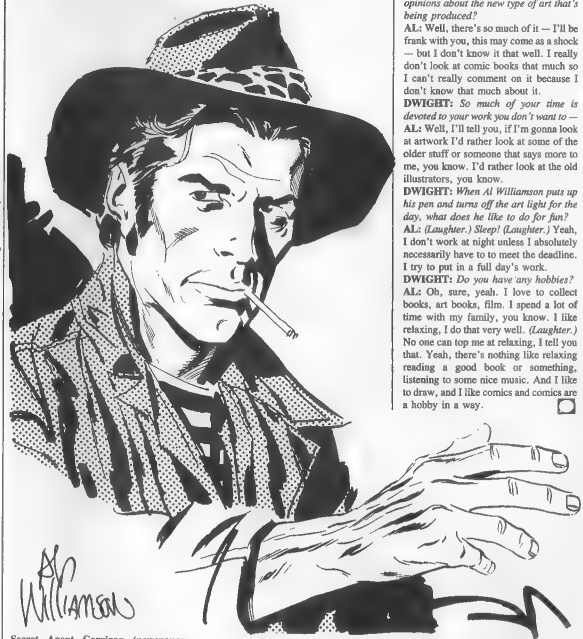
AL: Well, I'll tell you, if I'm gonna look at artwork I'd rather look at some of the older stuff or someone that says more to me, you know. I'd rather look at the old illustrators, you know.

DWIGHT: *When Al Williamson puts up his pen and turns off the art light for the day, what does he like to do for fun?*

AL: *(Laughter.) Sleep! (Laughter.)* Yeah, I don't work at night unless I absolutely necessarily have to to meet the deadline. I try to put in a full day's work.

DWIGHT: *Do you have any hobbies?*

AL: Oh, sure, yeah. I love to collect books, art books, film. I spend a lot of time with my family, you know. I like relaxing, I do that very well. *(Laughter.)* No one can top me at relaxing, I tell you that. Yeah, there's nothing like relaxing reading a good book or something, listening to some nice music. And I like to draw, and I like comics and comics are a hobby in a way.



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Secret Agent Corrigan (newspaper strip). Al used himself as the model for Corrigan.

LAST WORD

Comics Interview 234 Fifth Ave. Suite 301 New York, NY 10001

UNFAILING OPTIMIST

Dear David,

Well, here I am again, demonstrating my unfailing sense of optimism by believing that *just one more* letter from me will totally clear up this censorship misunderstanding (or, at least, *I* regard it as a misunderstanding)!

As I read **Darrel L. Boutz**'s reply to my letter in #56's lettercol, I was thinking that it was merely a rerun of previous exchanges — me stating my arguments to the best of my abilities and someone else misreading much of what I was trying to say and thus knocking down straw men which I had not set up in the first place.

However, one of Darrel's statements stuck particularly in my mind: "I refuse to accept the notion — which your arguments suggests — that anybody can be told it's okay to make snuff films or child pornography." I said no such thing! — I silently raged. In fact, I said the *opposite* — that such things *should* be censored and thus are proof that *some* censorship *can* be justified! How can he so widely miss my point? Upon further consideration, I think I came up with the answer. (This is where I solve all of our problems, so pay attention now! However, don't hold your breath.)

The following is what I interpret Darrel to be saying. Censorship does not deny the *creation* of something, merely the *distribution* of it. Thus, if I say that snuff films can be *censored*, I must mean that they *can* be created. (Even then, I don't think that would mean that I would say it's "*okay*" to create snuff films, but we'll let that rest for the moment.)

However, what I was really saying (or *trying* to say, if you prefer) is that obviously snuff films should be stopped and if you stop them from being made then you are censoring them. In Darrel's terms, perhaps I should say that you are doing *more* than censoring them if you prevent them from being made, i.e. that stopping them from being made encompasses at least the moral force of censoring them. (This is part of what I was trying to get at when I said that I was speaking in moral terms, not legal ones. In other words, if stopping a snuff film is not *legally* considered to be "censoring" it, I feel that it at least morally encompasses the *idea* or *effect* of censoring them.)

(Mind you, my argument does not *hinge* on that distinction. Returning to a point I made in an earlier letter, if a snuff film is made in another country — outside the criminal jurisdiction of your own country — should not its distribution in your country still be stopped?)

Then, Darrel also returns to his position that censorship is always unacceptable. Again, I think this comes from his particular view of the situation rather than any substantial disagreement with me.

Again, if I can attempt to interpret his position, I believe he says the following. Where a right exists, it must exist absolutely and if it comes into conflict with another right then it "ceases to exist." Censorship must be unacceptable since it means that "the right of free speech does not exist absolutely where it exists."

To me, to say (as Darrel says) that where a right is unapplicable or not absolutely in force (as in libel and slander laws, which Darrel agrees are good and proper) it does not exist is not essentially different than saying (as I say) that if a right does not exist absolutely at all times then those times where it does not exist absolutely must be times when it is *restricted*.

Of course, I do not agree that one can infer from any of my arguments that the right of free speech can be "false and immoral". (The right is *absolute*, but it is not without *limits*. In other words, part of the *definition* of the right is its limitations. No rights without responsibilities, and so on.)

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LAST WORD

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Again, I feel that Darrel and I are in almost total agreement on substance and disagree only in the way in which we categorize or express these things.

But then, I'm an unfailing optimist, aren't?

Jim Burke
aka T.M. Maple
Box 1272, Station B
Weston, Ontario
M9L 2R9 Canada

KEEP EYES PEELED!

Dear T.M. and whomever else you may be,

A televangelist came on the idiot box the other day and said some things couldn't be censored since they were illegal, that any action taken against them would not be censorship — the opposite of what you say. It would be interesting to get you both together just to see the sparks fly, but you're both wrong, so it would be pointless. Besides, I don't remember which one it was, they all look alike to me.

You think our difference is insubstantial, but it is not.

If you really believe we're not that far apart, what possible reason could you have for maintaining a procensorship stand? I cannot accept your position that some things "should be censored and thus are proof that some censorship can be justified." That's circular logic. Frankly, what is done to snuff films and child pornography is a lesser concern to me. First I want the bastards who make those things to go to jail forever, they deserve worse. These materials can be created *only* by an act of crime, particularly hideous crimes at that. We won't send them up because of what they created but for what they did. And if someone takes such crap and sells it or etc., that person is an accomplice. The crime was committed in order to create the crap, we shouldn't distinguish the two. About importation of crime crap, it is still crime crap. But I've said all this before, you think that would be censorship, or that it "morally encompasses the idea or effect of" censorship. I maintain that you are wrong. In fact, what you think "morally encompasses . . ." means and what I think it means are likely to be two different things.

And I suspect we differ in our opposi-

tions to snuff films and such. You have staked out the moral ground as your own, and while I consider my position moral, I can't fault you. After all, morality is a matter of personal belief, you are as entitled to yours as I am to mine. But morality shouldn't be dictated by law, it should be left to individual interpretation, and these items clearly should be dealt with by law. Your position is that these things are obscene, despicable, gross and so on — I agree, they are — and so laws would be justified. No, the end doesn't justify the means; law based on opinion is censorship. I could list any number of things I think are obscene, despicable, gross and so on, like slasher films, but that would just be my opinion.

But crime crap is an extension of the crime committed to create it, in a sense a continuous manifestation of the crime. I would enforce law on that basis. This is not to say censorship is impossible, as the televangelist says, but there are possibilities that would not be censorship. But, of course, you maintain that the possibilities I say aren't censorship really are, just as the televangelist maintains that those things I say would still be censorship (and would still oppose) really aren't — both of you are wrong. Law has its own morality and in that sense it is possible to not censor something that is illegal and therefore shouldn't be (assuming it should be illegal in the first place; if not then it's censorship). That doesn't mean free reign, you could still have censorship by taking action against the crime crap which would

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also have effect on something which wasn't illegal. In fact there are even actions you could take solely against the crime crap which would still be censorship. But then you...

About your interpretations of me, I must clarify: My position is that where rights exist they exist absolutely, but points where rights cease to exist are not restrictions of the rights. Restrictions would impose on the right where it exists, but the points where rights cease to exist are places where the rights *do not* exist. (And before anyone gets upset at my saying rights cease to exist at certain points, go read what I said in COMICS INTERVIEW #56 where I explain the basis for defining where rights cease to exist.) Your statement of equation to me, "if a right does not exist absolutely at all times then those times where it does not exist absolutely must be times when it is restricted," is wrong. Rights exist absolutely at *all* times *where* they exist. Elsewhere they do not exist. As you say, "part of the definition of the right is its limitations." — ie. the points where it ceases to exist.

I will have no part of any statement that you can more than censor something. Either you got censorship or you don't.

You point out that I said, in your words, "Censorship does not deny the creation of something, merely the distribution of it." Nominally I did say that, but it would have been more accurate for you to have said, "Censorship insists on absolute control over creations." What I really said was in essence censorship does not prohibit creation, but in practice does. I wanted to point out two things: the duplicitous nature of censorship, it is prohibition that denies being prohibition; and the fallacy of your position, that you want to prohibit crime crap but that by evoking censorship you in essence achieve the opposite. While prohibition could be achieved that way, at some level you would be saying it is conceivably possible for such things to be done in a way which could be okayed. I'm pleased you seemto have understood that, and disappointed in you for then choosing to ignore it.

But one thing must be made clear, at no time in all of this have I attempted to define censorship. In fact, I have attempted to refrain from defining censorship. The reason for that was I felt it couldn't be done, really. Sure, I could put it into a sentence that everybody might agree to, but then we would all go off to our corners and argue about what that sentence *really* means. So I didn't want to put down what amounted to a definition of censorship. That is no longer the case, I now feel I must at least make the attempt. So I sat down and started writing. That piece is already much longer than anything that could be run in a COMICS INTERVIEW loc, and isn't yet complete, so I will have to find some other way of getting it published.

But lest you want to take credit for that piece, T.M., you are only part of what led to it. The televangelist had a part, and there were others. **Henry Vogel** stated that it had been pointed out to him that standardized labeling/ratings wasn't really censorship. I hope nothing I said got him to say that, because he was dead wrong. **Frank Miller** said you can't take an absolute anticensorship position because then you end up defending the rights of child pornographers and makers of snuff films. *Bullshit!* And there are others, **Ed Meese, Judge Bork, Don and Maggie Thompson, Cat Yronwode, Mike Gold, Dave Kraft,** on and on. So keep you eyes peeled for further announcements, 'cause this ain't over by far!

Darrel L. Boatz
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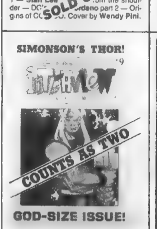

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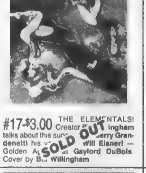

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